THE

ABHIJÑĀNA-ŚĀKUNTALA

OF

KĀLIDĀSA

Edited with an Introduction, a complete Translation into English, a Summary and Critical Appreciation, Act by Act, Notes (grammatical, mythological, explanatory and critical) and Appendices

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मातृचरणयोः समर्पितम्

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Extracts from Preface to First Edition

While lecturing on the Śākuntala of Kālidāsa to our Intermediate class at the Karnatak College during the academic year 1917-1918 we made use of almost all the annotated editions of the play that were then available. But none of them gave us complete satisfaction. We often came across passages where the original meaning of the poet seemed to us to have been lost sight of and many a time we thought we could throw a better light on the play. How far that light is better we leave the reader to judge. But we can assure him that he will find in this edition many new things for his consideration and unheard-of explanations of many passages. We are, however, far from pretending that we have pronounced anything like the final word in the matter of the exegesis of this play and any suggestions by way of improvement or correction would be most welcome.

While no good annotated edition of the play was available on the Madras side, the two or three Bombay editions seemed for the most part based on Monier Williams, sometimes copying him even in his errors. The Calcutta edition of Principal Śāradārañjan Ray, however, appeared to us to be distinctly original and we have made full use of it.

In the preparation of the Notes no pains have been spared to make them as useful to the student and the general reader as possible. The Śākuntala is a book which is read as extensively by advanced students in colleges as by little boys in High Schools. We have tried as far as possible to keep the needs of both these classes of our readers steadily in view. We have taken special care by full explanations to clearly bring out the meaning of the poet and with the same view have given numerous quotations in our Notes. This will, we hope, lead the student to read more of Sanskrit literature than he usually does for his examination. Grammatical peculiarities and mythological allusions have been fully explained and much information of general interest is given. Altogether an attempt has been made not only to enable the reader to appreciate this master-piece of Kālidāsa but also to help him in understanding other authors as well.

In reading annotated editions of Sanskrit books one often stumbles over transliteration and abbreviations. We have adopted

throughout the transliteration sanctioned by the Bhandarkar Oriental Research Institute and used the abbreviations made current among the Sanskrit public by Apte's Sanskrit-English Dictionary. We believe that if others were to follow the same course, somewhat of a uniformity would be secured in the new Sanskrit publications that might come out in future.

In preparing this edition we have taken full advantage of the labours of our predecessors in the same field. Out of these we have to make special mention of the editions of Monier Williams and Ray to whom our obligations are unbounded.

Elphinstone college, Bombay
21st June 1920 } A. B. G.

Preface to Second Edition

The Text in this edition has been prepared by a careful collation of four representative editions of the play, two Indian and two European, viz. the Nirṇayasāgara edition with the commentary of Rāghavabhaṭṭa, the Vāṇī Vilāsā edition with the commentary of Abhirāma and the editions of Monier Williams (1876) and Carl Cappeller (1909). Besides these Kālidāsa Vol. III, by Reverend T. Foulkes, which gives variants from a number of Southern Mss., has been consulted. A few readings from the Bengali recension have been noted and discussed. All important variants have been given in the foot-notes so that a reader of this volume will have the benefit of having the text of the four above-mentioned representative editions before him. These have been designated न, म, व and क respectively.

The English Translation has been made as literal as possible and printed below the text for ready reference. Words for which there are no equivalents in the original, but which are added to make the sense of the text complete or clearer, are put in rectangular brackets. Original Sanskrit words, which are more or less out-of-the-way, or which are somewhat freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in paranthesis. In this latter case adjectives are given in their crude form, while substantives are put in their nominative singular.

The American method of giving references to the text has been adopted. In measuring the lines every stanza is taken as a fresh

starting point. Thus, ६-१६-७ occurring in the left hand corner of page 152 means the 7th line from the 16th stanza of Act vi, with which the page commences. Similarly, ६-१८-९ on the right-hand corner of page 153 means the 9th line from the 18th stanza of Act vi, with which the page closes.

In the first edition the interpretations of Principal Śaradārañjan Ray had been adopted in many places. In this edition some of these are dropped and some retained. In the latter case where Principal Ray's views are adopted in full and in his own words, his name has been mentioned. Where the original suggestion came from his edition, the letter R has been put in parenthesis. I am exceedingly grateful to Principal Ray for his kindness and courtesy in allowing me to retain these in my edition. My general obligations to him have already been acknowledged in the Preface to the First Edition.

In the first edition of this book I criticised the views of Principal Ray in many places. As the death of the revered Principal occurred a few years ago, I have dropped all those passages from this edition.

In his edition of 1922 Principal Ray indicated by means of footnotes the passages which he thought had been adopted by me. In this, I think, he went a little too far. In the case of a book like the Abhijñāna-Śākuntala the notes of different editors are bound to have many things common. But this does not necessarily mean mutual obligation. In annotating iii. 24 I said the particle 'tu' was indicative of regret. Principal Ray's remark was that 'tu' expressed regret and he put this down as a case where I had adopted his interpretation. But the fact is that Viśvanātha in his Sāhityadarpaṇa had long ago pointed out that this particle was suggestive of repentance or regret. So it cannot be said that I adopted the interpretation from Principal Ray. Then again, sometimes quotations from such books as the Mālavikāgnimitra and the Kumārasambhava are put down as cases of borrowing. Sometimes my obligation to Principal Ray's edition is indicated by 'substance adopted' by me. Here I desire to submit that if Professors of Sanskrit are asked to write critical remarks on a stanza or a passage from the Śākuntala, the 'substance' of their remarks is very likely to resemble in most cases. I have indicated obligation to Principal Ray where there was anything peculiarly his own in these remarks. And lastly in some cases (vide especially iii. 12, v. 28. 2, vii. 18) the interpretations of Principal Ray and Williams were similar. Principal Ray

did not mention the name of Williams. This was evidently because he did not think that those interpretations were peculiar to Williams, or that he had arrived at those interpretations independently. My submission is that such consideration was not shown to me in judging my obligations to Principal Ray.

In conclusion, I offer my best thanks to the Managers of the Āryabhūṣaṇa Press for unfailing courtesy and kindness and for promptness in printing this book.

18th June 1934 A. B. G.

DRAMATIS PERSONÆ

MALES

Duṣyanta—The Hero, King of Hastināpura.

Māḍhavya—His Vidūṣaka or Jester.

Sarvadamana (*Bharata*)—His son.

Somarāta—His Purohita or Domestic Chaplain.

Sūta—His charioteer.

Vātāyana—His Chamberlain.

Raivataka—His door-keeper.

Vaitālikas—His bards.

Śyāla—His Chief of the city-police.

Jānuka and Sūcaka—Two of his city-constables.

Karabhaka—The Queen-Mother's messenger to him.

Mātali—Indra's charioteer, who takes him to heaven and brings him back.

Kāśyapa (*Kaṇva*)—Chief of the hermits, foster-father of Śakuntalā.

Śārṅgarava, *Śāradvata*—His pupils, who accompany Śakuntalā to Duṣyanta's capital.

Vaikhānasa—His pupil, who prevents the deer being killed and invites the king to visit the hermitage.

Nārada, *Gautama*—His pupils, who bring ornaments from trees for Śakuntalā.

Śiṣya—His pupil, figuring in the Viṣkambhaka to Act iii.

Śiṣya—His pupil, with whose entrance Act iv begins.

Mārīca (*Kaśyapa*)—Divine sage, father of gods and demons.

Gālava—His pupil, who is sent through the air to acquaint Kāśyapa with the happy news of Śakuntalā's reunion with Duṣyanta.

Sūtradhāra—The Manager of the play.

FEMALES

Śakuntalā—The Heroine, daugther of Viśvāmitra and the celestial nymph Menakā, and foster-daughter of Kāśyapa.

Anasūya and Priyaṁvadā—Her two girl-friends.

Sānumatī—Her Apsaras friend.

Gautamī—The elderly matron at her father's hermitage.

Parabhṛtikā and Madhukarikā—The keepers of King Duṣyanta's garden.

Caturikā—The king's maid.

Yavanīs—The king's forest-attendants.

Pratihārī—The king's door-keeper.

Aditi—Wife of Mārīca and mother of gods and demons.

Naṭi—Wife of the Sūtradhāra.

CHARACTERS MENTIONED

Durvāsas, Kauśika, Menakā, Nārada, Indra, Jayantı Mitrāvasu and Piśuna.

INTRODUCTION

I THE SOURCE OF THE ABHIJÑĀNA-ŚĀKUNTALA AND THE CHANGES INTRODUCED THEREIN BY THE POET

Sanskrit poets have never distinguished themselves for originality in the invention of the plots of their plays. It is true there are some plays whose plots are the creations of the dramatists' brains, but generally they draw upon, for their plots, the two great epics, the Mahābhārata[1] and the Rāmāyaṇa, and such treasures of folk-lore as the Bṛhatkathā of Guṇādhya, now available in the form of Somadeva's Kathāsaritsāgara, or Kṣemendra's Bṛhatkathāmañjarī. Kālidāsa, Śrīharṣa, Bhavabhūti, Bhaṭṭa Nārāyaṇa, Viśākhadatta and others have all laid previous authors under contribution for their plots. This however does not detract from their superb dramatic genius; for in the case of a dramatist the plot is not of primary importance. His skill lies in the way in which he builds his edifice on the foundation of the plot. Even the greatest dramatist of the world, Shakespeare, did not care to invent the plots of his plays, but contented himself with selecting, for the exercise of his masterly art, stories, which already were well-known in his days and which sometimes were even dramatised before him. The selection of a theme already known to the public has certain advantages. It makes a powerful appeal to the audience and especially to the less educated portion thereof, which generally does not like to follow the dramatist in his altogether new plot, but is glad to witness familiar characters move and speak in new situations which the poet's ingenuity

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(1) As a source of inspiration to poets the following description of the Mahābhārata occurs in the Ādiparvan of that epic itself:—

सर्वेषां कविमुख्यानामुपजीव्यो भविष्यति ।
पर्जन्य इव भूतानामक्षयो भारतद्रुमः ॥ 1·93
अनाश्रित्येदमाख्यानं कथा भुवि न विद्यते ।
आहारमनपाश्रित्य शरीरस्येव धारणम् ॥ 2·388
इदं कविवरैः सर्वैराख्यानमुपजीव्यते ।
उदयप्रेप्सुभिर्भृत्यैरभिजात इवेश्वरः ॥ 20·389

has created for them. The magic effect of the dramatist's art is more prominently brought to the notice of the spectators when it is practised on characters already familiar to them than when a new plot is invented. For, in the latter case the audience is more likely to be captured by the novelty of the story and less prone to focus its attention on the poet's skill in handling it and the effect intended to be produced by contrast between the previous dry narrative and the subsequent dramatic metamorphosis effected by the artist's genius is also lost. These reasons, which probably weighed with Shakespeare in the construction of his plays, because he had to deal with more or less uneducated audiences, also influenced the Sanskrit dramatists in the selection of their plots. Our poets were perhaps further induced to dramatise the lives of Purāṇic deities, or deified personages of antiquity, or national heroes by the consideration that the singing of the deeds of such men and women would lead to the acquisition of some religious merit. Such plays were again expected to attract large audiences for the dramatist. Indeed, the question as to why many poets chose the life of Rāma for their work suggested itself to one dramatist and he answered it by saying that the whole career of the Ikṣvāku prince was eminently fitted for the exercise of poets' genius and skill, being in fact the result of their former good deeds.(2)

The story of Duṣyanta and Śakuntalā occurs in the Mahābhārata (3) In order to understand properly the changes that Kālidāsa has effected in the original story and to realise how important they are from the dramatic point of view, it is necessary that we should have a clear idea of how it runs in the Mahābhārata. We, therefore, propose to give here a brief outline of the same, quoting in our foot-notes important passages from the original.

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(2) **नटः**—अहो सकलकविसार्थसाधारणी खलु इयं वाल्मिकीया सुभाषितनीवी।
सूत्रधारः—मारिष किमुच्यते
अपि कथमसौ रक्षोराजस्ततापं जगत्त्रयीम्
अपि कथमभूदिक्ष्वाकूणां कुले गरुडध्वजः।
अपि कथमृषो दिव्या वाचः स्नुतः प्रचकाशिरे
सुचरितपरीपाकः सर्वः प्रबन्धकृतामयम् ॥ 7 मुरारि's अनर्घराघव i; also vide प्रसन्नराघव i. 12.

(3) Vide आदिपर्व शकुन्तलोपाख्यान अध्यायs 89–100

Dusyanta of the Paurava race once went out on a hunting expedition, accompanied by a large army. Having enjoyed the same to his heart's content, he became exhausted and came to the penance-grove of Kāśyapa in pursuit of some wild deer. Stationing his army at the entrance of the grove he removed his royal badges and entered it in company with his ministers and Purohita, but to the hermitage proper he went alone, leaving his ministers behind.(4) Kāṣyapa's beautiful daughter Śakuntalā welcomed him and told him that the sage had gone out for fetching fruit.(5) Dusyanta asked her how she could be the daughter of Kāśyapa who was a celibate all his life, and Śakuntalā then informed him of the story of her birth as she had learnt it from Kāśyapa himself on the occasion of a similar question to him by another sage. The king had already been captured by the beauty of the celestial nymph's daughter and on learning her story he told her she was really a Princess and without any further ceremony asked her to be his wife.(6) Śakuntalā pleaded the necessity of waiting till Kāśyapa's return, for she was solely dependent on his will. But Dusyanta induced her to contract a Gāndharva matrimonial alliance on her own responsibility and the young girl consented to marry him on condition that her own son was to become Yuvarāja and succeed the king.(7) Dusyanta readily

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(4) सामात्यो राजलिङ्गानि सोऽपनीय नराधिपः ।
पुरोहितसहायश्च जगामाश्रममुत्तमम् ॥ 37 अ. 91
ततो गच्छन् महाबाहुरेकोऽमात्यान् विसृज्य तान् ।
नापश्यच्चाश्रमे तस्मिन् तमृषिं संशितव्रतम् । 1 अ. 92

(5) गतः पिता मे भगवान् फलान्याहर्तुमाश्रमात् ।
मुहूर्तं संप्रतीक्षत्व द्रष्टास्येनमुपागतम् ॥ 13 अ. 92

(6) सुव्यक्तं राजपुत्री त्वं यथा कल्याणि भाषसे ।
भार्या मे भव सुश्रोणि ब्रूहि किं करवाणि ते ॥ 1

(7) फलाहारो गतो राजन् पिता मे इत आश्रमात् ।
मुहूर्तं संप्रतीक्षस्व स मां तुभ्यं प्रदास्यति ॥ 5
पिता हि मे प्रभुर्नित्यं दैवतं परमं मम ।
यस्मै मां दास्यति पिता स मे भर्ता भविष्यति ॥ 6
यदि धर्मपथस्त्वेष यदि चात्मा प्रभुर्मम ।
प्रदाने पौरवश्रेष्ठ शृणु मे समयं प्रभो ॥ 21
सत्यं मे प्रतिजानीहि यथा वक्ष्याम्यहं रहः ।
मयि जायेत यः पुत्रः स भवेत्त्वदनन्तरः ॥ 22
युवराजो महाराज सत्यमेतद् ब्रवीमि ते ।
यद्येतदेवं दुष्यन्त अस्तु मे संगमस्त्वया ॥ 23 अ. 94

consented to this condition. The marriage was duly consummated and the king left the hermitage, promising his newly-wedded wife to send an army to take her to his capital with appropriate pomp and magnificence. But all along he trembled in his heart as to how Kāśyapa would view his action.

After a while the sage returned with his load of fruit. Śakuntalā in bashfulness could not go to him all at once. But being encouraged by his calm attitude she slowly disclosed to him everything that had happened. Kāśyapa thereupon expressed his pleasure at the marriage and blessed her to the effect that she would obtain a son who would be a universal emperor; for the sage knew by his divine power that Śakuntalā was then pregnant.

Month after month passed and Śakuntalā anxiously waited for the king's emissaries to arrive. At the end of three years she gave birth to a son, who was hailed by a shower of flowers from the sky and whom Indra proclaimed to be future Cakravartin. The boy grew in Kaṇva's hermitage, his jātakarma and other saṁskāras being duly performed by the sage and Duṣyanta dared not send for him as he was afraid of the sage's anger.(8) Six more years elapsed. Śakuntalā's son grew too turbulent for the peaceful hermitage. He used to curb easily tigers, lions, boars and wolves and tie them to trees and play with them. Demons and goblins he killed by the mere stroke of his fist and gave delight to the ascetics of Kaṇva's hermitage, who appropriately named him Sarvadamana. Kāśyapa now saw it was time for Sarvadamana to go to his father and assume the position of Yuvarāja. He informed his daughter and her son of his intention, but both mother and boy were unwilling to leave his hermitage and forgo the pleasure of serving his feet. Śakuntalā actually thought that her father was turning them out of the hermitage for her son's mischievous activities and, upbraiding him for the same, she repeated her resolve

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(8) कुमारो देवगर्भाभः स तत्राशु व्यवर्धत ।
ऋषेर्भयात्तु दुष्यन्तः स्मरन्नैवाह्वयत्तदा ॥ 20 अ. 95

not to go to Duṣyanta.[9] Kāśyapa told them it was not good for a woman to stay long at her father's house[10] and at last they were somehow induced to depart for the king's capital. The parting proved to be pathetic. As Śakuntalā begged forgiveness of her father for all those unconsious wrongs that she might have been guilty of, Kāśyapa hung his head down and could not utter a single word. Tears flowed from his eyes[11]. Kāśyapa asked all the sages of his hermitage to accompany Śakuntalā to Duṣyanta's capital, Pratiṣṭhāna, which was about sixteen miles away. At about mid-day the party reached Vardhamāna, as Pratiṣṭhāna was otherwise called, and was welcomed by a concourse of citizens who thought Indra's wife Paulomī herself had arrived with her son Jayanta. But some of the citizens ridiculed the lean, ill-dressed, red-eyed, red-matted barbarian-looking ascetics, who being disgusted with this, abandoned Śakuntalā and forthwith returned to the forest.

Śakuntalā was now left alone. Along with her son she slowly wended her way to the king's court. The citizens were surprised at her beauty and struck at Sarvadamana's resemblance to King Duṣyanta. Presenting herself before the king, she introduced her son to him and reminding him of their previous contract, demanded its fulfilment. Duṣyanta had

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(9) एकस्तु कुरुते पाप फलं भुङ्क्ते महाजनः ।
मया निवारितो नित्यं न करोषि वचो मम ॥ 22
निःसृतान् कुञ्जरान् नित्यं बाहुभ्यां संप्रमथ्य वै ।
वनं च लोडयन् नित्यं सिंहव्याघ्रगणैर्वृतम् ॥ 23
एवंविधानि चान्यानि कृत्वा वै पुरुनन्दन ।
रुषितो भगवांस्तात तस्मादावां विवासितौ ॥ 24
नाहं गच्छामि दुष्यन्तं नास्मि पुत्रहितैषिणी ।
पादमूले वसिष्यामि महर्षेर्भावितात्मनः ॥ 25 अ 96

(10) नारीणां चिरवासो हि बान्धवेषु न रोचते ।
कीर्तिचारित्र्यधर्मघ्नस्तस्मान्नयत मा चिरम् ॥ 35 अ 96

(11) शकुन्तला च पितरमभिवाद्य कृताञ्जलिः ।
प्रदक्षिणीकृत्य तदा पितरं वाक्यमब्रवीत् ॥ 39
अज्ञानान्मे पिता चेति दुरुक्तं वापि चानृतम् ।
अकार्यं वाप्यनिष्टं वा क्षन्तुमर्हति तद्भवान् ॥ 40
एवमुक्तो नताशिरा मुनिर्नोवाच किंचन ।
मनुष्यभावात् कण्वोऽपि मुनिरश्रूण्यवर्तयत् ॥ 41 अ. 96

forgotten her in the midst of his enjoyments. But her sight put him in mind of his relation towards her and he was inwardly pleased to see her arrive in company with her son. He, however, purposely pretended ignorance[(12)] and refused to accept her and her son.

Śakuntalā felt ashamed. She became as though senseless with grief. Her eyes grew red with anger. Her lips began to tremble and she seemed to burn the king with her side-glances. Yet she restrained her emotion and delivered to the king a long lecture on the importance of a wife and a son, on the value of truthfulness and the sanctity of solemn contracts. She deplored she had been abandoned by her parents in infancy and now by her husband. She was willing to return to the hermitage, but requested the king to accept her son. When Dusyanta refused and charged her with being a liar and a low unchaste woman, Śakuntalā said he was not worthy of her and that she would go back to the hermitage. In the end she declared her faith that her son would be a Cakravartin even without the king, for what Indra had proclaimed would not prove false. And she started with her son forthwith. A flame of fire, born of her anger, was visible over her head, but she restrained it in her body.

At this time a voice in the heavens was heard. It was the gods themselves who were speaking. They declared that Śakuntalā was Dusyanta's lawful wife and that Sarvadamana was their son. They advised the king to accept his chaste wife and son and sent down a shower of flowers. Dusyanta was joyed at heart. He got up from his throne and asked his ministers and Purohita to note the aerial voice. He said he had known that Sarvadamana was his son, but had declined to accept him, because he feared that suspicions would

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(12) तस्योपभोगसक्तस्य स्त्रीषु चान्यासु भारत ।
शकुन्तला सपुत्रा च मनस्यन्तरधीयत ॥ 28
स धारयन् मनस्येनां सपुत्रां सास्मितां तदा ।
तदोपगृह्य मनसा चिरं सुखमवाप सः ॥ 29
सोऽथ श्रुत्वापि तद्वाक्यं तस्या राजा स्मरन्नपि ।
अब्रवीन्न स्मरामीति त्वया भद्रे समागमम् ॥ 30 अ. 97.

be roused if he were to do so at the words of Śakuntalā alone.[13] He then received the boy with all paternal affection and conciliated Śakuntalā by telling her that what he had done was meant to secure public sanction to their secret union and to vindicate her own character.[14] Śakuntalā was made the Chief Queen and her son became the Yuvarāja. The contract was thus fufilled.

The above is a brief, connected summary of the story as it occurs in the Śakuntalopākhyāna of the Mahābhārata. In the original the story runs over no less than 588 stanzas and is characterised by unnecessary, irrelevant descriptions and long, tedious speeches and contradictions, improbabilities and even absurdities. This is probably due to many interpolations having crept therein even since the days of Kālidāsa. As one reads the original story, one hardly thinks it is capable of supplying the greatest of Sanskrit dramatists with the necessary plot for the most renowned of his works. Yet the fact is there that into this dry unromantic skeleton Kālidāsa has breathed the life of romanticism and animation. He has used this old bottle to contain the new wine of his genius. Like the avarious man in the old story, he has changed this base metal into gold by the mere touch of his dramatic genius and art.

Turning to the changes that Kālidāsa has introduced into this simple narrative, we find that the whole story has been so completely metamorphosed by the poet's magic genius that we meet with a distinct stamp of his individuality at every step. The author of the Mahābhārata merely wanted to relate the incidents that had happened long ago and that had become

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(13) अहमप्येवमेवैनं जानामि सुतमात्मजम् ॥ 16
यद्यहं वचनादस्या गृह्णीयामिममात्मजम् ।
भवेद्धि शङ्का लोकस्य नैवं शुद्धो भवेदयम् ॥ 17 अ. 100

(14) स्वां चैव भार्यां धर्मज्ञः पूजयामास धर्मतः ।
अब्रवीच्चैव तां राजा सान्त्वपूर्वमिदं वचः ॥ 21
लोकस्यायं परोक्षस्तु सम्बन्धो नौ पुराभवत् ।
कृतो लोकसमक्षोऽद्य सम्बन्धो वै पुनः कृतः ॥ 22
तस्मादेतन्मया तस्य तन्निमित्तं प्रभाषितम् ।
शङ्केत वायं लोकोऽथ स्त्रीभावान्मयि संगतम् ॥ 23
तस्मादेतन्मया देवि त्वच्छुद्ध्यर्थं विचारितम् ॥ 24 अ. 100

matters of only historical interest. Kālidāsa's aim was different. He wanted to create a drama which, depicting as it did human actions and human emotions, would hold as it were the mirror up to nature and be of perennial interest and appeal to all human society. The simple story of the Mahābhārata was, therefore, clearly unsuited for his purpose. He had to overhaul it completely, create new situations and new characters and endow those that already figured in the narrative with altogether new features. It would thus be seen that what Kālidāsa found in the Mahābhārata was just a simple unsophisticated story of a love-affair of a typical monarch and all that which makes the drama so attractive and appealing has been supplied by him. The student who has the above summary of the Mahābhārata story before him will be able to see for himself the various changes that Kālidāsa has made therein. We shall content ourselves by briefly referring to the most important.

The originals tory treated of only four characters, Duṣyanta, Śakuntalā, their son Sarvadamana and the sage Kāśyapa. For a dramatic action more characters than these four were surely necessary. Kālidāsa therefore created Anasūyā and Priyaṁvadā, the heroine's two friends and confidantes, Śārṅgarava and Śāradvata, Kāśyapa's two pupils that accompany Śakuntalā to Duṣyanta's palace, Gautamī the elderly matron of Kāśyapa's hermitage and Māḍhavya, the king's Vidūṣaka or jester. Minor characters such as the charioteer, the Vaikhānasa, the door-keeper, the Senāpati, Karabhaka, Vātāyana and others were also invented. Acts vi and vii were entirely the creation of Kālidāsa's genius and had no basis in the original story. They were necessary in view of the curse of Durvāsas, which was the most important of Kālidāsa's innovations, and the ultimate aim which the poet had in writing this drama viz. the development of earthly love into heavenly love.

In the Mahābhārata Duṣyanta goes to Kaṇva's grove accompanied by his army as well as his ministers and Purohita. While he stations the former at the entrance of the forest and asks it to wait till he returns after paying his respects to the sage, the latter accompany him to the hermitage. Their presence is likely to be inconvenient for the further development of the story and hence the Mahābhārata represents the

king as leaving them outside and entering the hermitage alone. This looks so awkward. Kālidāsa skilfully represents Duṣyanta as having strayed away from his army. He does not make the ministers and the Purohita accompany the king on his hunting expedition. The way in which Kālidāsa's Duṣyanta is invited to visit the hermitage is also natural. In the drama his army naturally gets anxious about his safety when he has wandered far away and arrives at the hermitage in time to serve a useful purpose.

In the original Śakuntalā herself relates to the king the story of her birth. This may not be incompatible with the character of a plain, outspoken, forest-bred tāpasī. But Kālidāsa's Śakuntalā is an ideal gṛhasthakanyā. With her sense of bashfulness and decorum she is not expected to disclose herself the account of her birth, especially the kind of birth she had (R). Kālidāsa, therefore, makes Anasūyā tell the story. While in the Mahābhārata Śakuntalā relates every circumstance connected with the incident, Kālidāsa's Anasūyā merely suggests the romantic character of the event and does not even go to the end of her account, but skilfully leaves Duṣyanta to conclude the rest for himself.

When Duṣyanta goes to the hermitage, Kaṇva is according to the Mahābhārata, out for collecting fruit. The king is attracted by Śakuntalā's beauty and in the most unceremonious way proposes to her. A long dialogue between the two follows and Śakuntalā at last consents to marry him. The marriage is duly consummated and Śakuntalā conceives. And all this happens within the short time that Kaṇva is out collecting fruit and while Duṣyanta's ministers and Purohita are waiting outside the hermitage and his army at the entrance of the grove! This improbable, unnatural and to a certain extent absurd account is so skilfully improved by Kālidāsa. Such things were perhaps possible in the rough old times when civilization was unknown and people lived in more or less a state of nature. But advanced ideas of decorum and delicate tastes of civilised society demanded complete change in this crude narrative and Kālidāsa has effected it. His Kaṇva is at this time gone on a long pilgrimage to Somatīrtha and is not likely to return for months together. His mission is to pacify Śakuntalā's adverse

fate. By thus sending Kaṇva out on a long journey the poet not only leaves the lovers free to pursue their suit, but incidentally suggests that all is not well in Śakuntalā's destiny and arranges for the prolongation of the king's stay at the hermitage to protect the ascetics' sacrifices, which are being disturbed by goblins in the absence of the Master Sage. The charming second scene of the first Act, where the young girls are watering the trees, their innocent jokes and delightful free talks, the incident of the bee's attack, the king's skilful introduction at a critical time and the whole of the second and the third Act are the creation of Kālidāsa. And all this is necessary for the gradual development of the love between Duṣyanta and Śakuntalā and to give it all a highly romantic colouring, no trace of which is found in the Mahābhārata.

When Kaṇva returns with his load of fruit, it is Śakuntalā herself, who, though at first bashful, informs him, according to the Mahābhārata, of what has transpired at the hermitage. In the drama Anasūyā is much anxious how best to inform the sage of Śakuntalā's marriage and is happily relieved of her anxiety when she learns that an incorporeal voice has disclosed the fact to the sage when he entered the fire-sanctuary. To Kālidāsa the possibility of Śakuntalā herself revealing her alliance to the king does not simply strike at all. That would be highly incongruous with her sense of decorum and her maiden modesty. In the original Kāśyapa comes to know by his divine power, as soon as he returns, that Śakuntalā has conceived. But her marriage is not yet even a few hours old. This is surely a very great demand on our imagination and our credulity. In the drama the whole situation is managed in the most natural way. Duṣyanta stays at the hermitage for a few days. After a few months Kāśyapa returns. By that time Śakuntalā shows clear signs of pregnancy and there is no occasion for her father to exercise his divine power. Kālidāsa's Kāśyapa is perfectly human. He creates for him no necessity of using his divine vision. At least the audience does not know of any such occasion till the end of the seventh Act. The result is that the human interest in the play never flags.

In the Mahābhārata Śakuntalā is delivered of a son at the end of three years from her conception. This absurdity does

not occur in Kālidāsa. Kāśyapa again waits for six years more before he makes up his mind to send his daughter to her husband. In fact nine years elapse in the Mahābhārata between Śakuntalā's marriage with Duṣyanta at the hermitage and her appearance with her son in the king's court. Though Kāśyapa knows that a woman's stay in her father's house for a long time is undesirable, it is not clear why he waits for so many years. Kālidāsa's Kāśyapa on the other hand displays remarkable worldly wisdom. He sends his daughter to her husband on the very day on which he comes to know of her marriage. The masterly sentiments that he expresses in the fourth Act are all Kālidāsa's own.

In the Mahābhārata while Duṣyanta is captured by Śakuntalā's beauty and inspired with a passion for her, the girl is in no way moved. She coolly gives him a detailed account of her birth, asks him to wait till Kāśyapa's return and when Duṣyanta presses for a Gāndharva marriage, she definitely lays down her condition and agrees to marry him, if he accepts it. To her sentimentality is unknown and emotion appears to be a sealed book. Far from capturing our attention and demanding our admiration the Mahābhārata Śakuntalā impresses us as being too unemotional and prosaic for her sex. In the matter of her marriage feeling has little or no scope. It appears to her to be merely an ordinary business of the day on which she must enter with great circumspection. That is how she is able to dictate her terms. A fond loving girl cannot have done so. Except one or two indirect references to the contrary, one may reasonably doubt whether she has any affection for Duṣyanta at all. She is extremely unwilling to leave her father's hermitage and when the king declines to accept her, she is ready to walk straight back to the penance-grove. Her only concern is for her boy, who, however, she sturdily believes, will be a Cakravartin even inspite of Duṣyanta and boldly declares her belief to him. She feels no compunction in plainly talking and lecturing to the king in open Darbar and demanding justice for her son. The nervousness and loving diffidence of the Śakuntalā in the drama are foreign to her.

When we turn from this picture of the Mahābhārata to that of the drama, we come to realise the power of Kālidāsa's

pen. The two characters seem to resemble in nothing but the name. Kālidāsa's Śakuntalā represents the ideal of an obedient daughter, a virtuous and devoted wife and a loving mother, all combined in one. From the time we first make her acquaintance when she appears with a watering pitcher in hand, her blooming charms dressed in a bark, till as the mother of Sarvadamana we see her on the holy Hemakūṭa mountain, she is never absent from our thoughts. Every incident in the play appears to be in some mysterious way connected with her. The conflict of emotions in her heart in the third Act when she is caught between two opposing duties, her bashfulness which so much pleases us, her modesty and her uncommon regard and devotion to her husband have all no trace in the original Mahābhārata. In fact, it is no exaggeration to say the delineation of Śakuntalā's character represents the greatest triumph of Kālidāsa's dramatic genius.

The Mahābhārata represents Kaṇva as being visibly moved on the occasion of the departure of his daughter. Kālidāsa has built so magnificently on this foundation that the fourth Act is by common consent regarded to be the best. The unnatural trialogue that precedes the parting scene in the Mahābhārata, wherein Kaṇva with the help of Sarvadamana has actually to induce Śakuntalā to depart for Duṣyanta's capital, does not disfigure Kālidāsa's superb situation. His Śakuntalā, though sorry at the prospect of having to leave the penance-grove, wherein she has been brought up and has passed the happy days of her childhood, is by no means unwilling to do so. On the contrary she is very eager to see her lord and thinks herself to be worse than the Cakravākī, because she has passed four or five long months in Dusyanta's absence. What a great contrast with the Mahābhārata Śakuntalā, who passes nine years in separation apparently in comfort and is not even then much anxious to go to her husband !

But the greatest of Kālidāsa's innovations and the one which is the most important from the view-point of the central dramatic theme that he has placed before him, is of course the curse of Durvāsas. In the Mahābhārata Duṣyanta appears to be more or less a typical libertine, who goes into the forest, accidentally sees a lovely damsel, is captivated by her beauty,

agrees to her terms and marries her. He is conscious of the wrong he has done to the sage in tempting his innocent daughter in his absence, trembles in his heart for fear of his anger and consequently dares not send for Śakuntalā. In course of time he completely forgets her. Even when Śakuntalā appears before him in his court along with her son and her sight reminds him of incidents that happened nine years ago, he pretends ignorance and repudiates her with abuses and feels no stings of conscience when she actually starts off with her son. His conscience is blunt and he shows himself to be almost devoid of any human feelings either as husband or as father. It is true he is saved from eternal ignominy by an aerial voice, but that need not in any way be considered as lessening the callousness of his temperament. The fear that people will misunderstand his character if he accepts Śakuntalā all at once may to a certain extent be justified. But what does he do to give justice to Śakuntalā and pave her way to the royal harem, when he actually remembers the whole incident ? He simply leaves her alone and cares not a pin's head for her fate. The aerial voice is only an accident. If his conduct after the recollection is reprehensible, his forgetting of Śakuntalā in the midst of other enjoyments is simply devilish. Duṣyanta in the Mahābhārata has neither our sympathy, nor our admiration. There are no occasions for exciting these sentiments in our heart. If anything, we condemn him for his recklessness and his selfish dissimulation.

But the curse of Durvāsas has changed the entire trend of his character. Though not an ideal husband from the woman's point of view, as can be seen from the song of Haṁsapadikā, his dealings with Śakuntalā are marked by a remarkable sincerity of affection, not usually associated with ancient monarchs. The conflict between his conscious and sub-conscious mind and his utter helplessness in circumstances which seem to defy all his powers, which the poet has so skillfully depicted in the fifth Act, make the king's position truly pathetic. While in the first three Acts we like Duṣyanta for his gallantry, from the fifth Act onwards he never loses our sympathy. When the greatest blot on the character of the Mahābhārata Duṣyanta viz. his reckless forgetting of Śakuntalā, was removed by the

ingenuity of the poet which invented the curse of Durvāsas, the remaining task of ennobling him in other respects was comparatively easy. Altogether the Dusyanta of Kālidāsa strikes us as being in every way superior to his original, a highly cultured monarch, scrupulous in the observance of his public duties and spotless in his private life, a loving husband, a dutiful son and a fond, affectionate father.

Ennobling the king's character was not the only purpose of Durvāsas' curse. It had a deeper and a more important aim to serve. As we have already noted, Kālidāsa's central theme in the composition of this drama was to depict the development of earthly love into divine love.[15] For this consummation sufferings on the part of both the parties concerned were necessary. For, it is not possible to purge love of its material elements without sufferings. Durvāsas' curse naturally led to Śakuntalā's rejection and her rigorous austerities and pure exemplary life on the holy Hemakūṭa, marked as it was with unstained chastity and unadulterated devotion towards her husband who, she had reason to believe, did not deserve it, purged her love of all its grosser elements and exalted her to the rank of almost a goddess, who was ever ready to forgive in the most unselfish way her defaulting repentant husband, though she knew he had wrongd her grievously in the past. The curse was a punishment for the gross materialism of Śakuntalā's affection, for it was so selfish and limited in its nature that the girl was conscious of nobody else in the world except her lover. Her whole life seemed at that time to be made of Dusyanta and nothing else. The punishment was of course meant for correction and not for revenge. And as such it must have an end.

But how was the punishment to end? How was the effect of the curse to be nullified? For this purpose Kālidāsa invented the episode of the ring,[16] which is not heard of in the Mahābhārata. When Anasūyā approached Durvāsas, begging for mercy to be shown to Śakuntalā, 'the naturally crooked' sage relented a little and ruled that the curse would end at the

(15) This topic has been dealt with in greater detail in our general remarks on Acts v, vi, and vii.

(16) Vide however the next Section.

sight of an ornament of recognition. Provision for this had already been made by the poet's skill. For, when Duṣyanta took Śakuntalā's leave, he left his signet-ring with her as a souvenir. As Priyaṁvadā remarked Śakuntalā thus had the antidote against the curse in her own hand.

This ring was found in the beginning of the sixth Act and then the king's sufferings commenced. That Act saw the elimination of the personal element in his love when he realised the spiritual and religious aspect of marriage, recognised Śakuntalā as his dharmapatnī and began to grieve her rejection because it meant serious agonies to his ancestors. Association with divine beings and achievement of a selfless philanthrophic mission for them completed the king's spiritual preparation for a second union with Śakuntalā, the goddess, which was appropriately signalied by the reception of unique honour at the hands of the Chief of gods, that far exceeded his desires. The union between Duṣyanta and Śakuntalā, thus purified, was now a matter of course and the beautiful scene on the Hemakūṭa was a logical consequence of what had happened in Acts v and vi. Śakuntalā and Duṣyanta are once more united, a complete reconciliation between the two takes place, the curse of Durvāsas is made known and we close the book with full satisfaction to see that a real and permanent union between the souls of the lovers has now been achieved and is sure to be attended by uninterrupted bliss.

II THE ABHIJÑĀNA-ŚĀKUNTALA AND THE KAṬṬHAHĀRI JĀTAKA

It has been stated above that the episode of the signet-ring is an invention of Kālidāsa. But that is not absolutely the truth. For, one of the Pāli Jātakas, known as Kaṭṭhahāri Jātaka, seems to have supplied the poet with the idea of the ring. Kālidāsa of course vastly improved upon this Jātaka idea and made the ring serve quite a different purpose in his drama, even as he improved upon the original story of Duṣyanta and Śakuntalā occurring in the Mahābhārata.

In order to give the student a better idea as to how Kālidāsa used the ring-episode in the Jātaka for his dramatic purpose,

we give below in brief the story of the Kaṭṭhahāri Jātaka.[17]

King Brahmadatta of Benares once went into a forest and was wandering about in search of fruit and flowers. There he chanced to see a girl, who was collecting wood and was enlivening her labours by singing. The king was attracted by her and married her. Immediately she conceived and felt herself to be very heavy, because it was really the Bodhisattva who had entered her womb. She informed the king of her delicate condition. Thereupon the king gave her his signet-ring and said, 'If your child be a daughter, you can dispose of the ring and bring her up with the money that you will get for it. If, however, the child be a boy, you should bring him to me along with the ring.'[18] In due course the girl gave birth to the Bodhisattva, who began to grow in his mother's abode. Once the little boy was taunted by his play-mates as being fatherless. He thereupon went to his mother and asked her who his father was. She told him the story of his birth and at his desire took him to the king along with the ring.

When the girl presented the boy to King Brahmadatta and showed him the signet-ring, the king, though he knew her, refused to acknowledge either the boy or the ring to be his, because he was overcome by a sense of shame.[19] The girl thereupon went through a kind of ordeal (*saccakiriyā*–*satyakriyā*) to convince the king of the truth of what she was saying. 'If this boy is born from you, let him stand supportless in the air. Otherwise let him fall down and die,' she declared and threw the boy into the sky. The Bodhisattva sat cross-legged in mid-air and in sweet tones announced himself to be a son of the king and asked his father to rear him. Hearing these words King Brahmadatta extended his arms to receive the young prince. The boy descended into his father's arms and sat on his lap. The king appointed him

(17) For this Jātaka in the original see Professor N. K. Bhagwat's Jātaka–Kathā–Sandoho pp. 4–5.

(18) Read 'राजा अङ्गुलिमुद्दिकं दत्वा, 'सचे धीता होति, इमं विस्सज्जेत्वा पोसेय्यासि, सचे पुत्तो होति, मुद्दिकाय सद्धिं मम सन्तिकं आनेय्यासि ' इति वत्वा पक्कामि' Ibid p. 4.

(19) Note ' राजा जानन्तो पि परिसमज्झे लज्जाय ' न मय्हं पुत्तो ' ति आह । ' अयं ते देव मुद्दिका इमं सञ्जानासी' ति । 'अयम्पि मय्हं मुद्दिका न होती' ति ।' Ibid p. 5.

his Yuvarāja and made his mother his chief queen. After his father's death the boy became known as King Kaṭṭhavāhana (Sanskrit: Kāṣṭhavāhana).

It will be noticed that this Jātaka story resembles the Mahābhārata account of Śakuntalā in some important particulars. Even as in the Mahābhārata, the faggot-gathering girl conceives immediately after marriage. Both in the Jātaka and in the Mahābhārata the king, though aware of his love-affair with the girl, refuses to acknowledge her and her son through some private motive. In both some kind of super-human intervention is responsible for the acceptance of the girl and the boy by the king.

It will further be seen that the part which the ring plays in the Jātaka story is different from that which it plays in the Śākuntala. The purpose for which the king hands over the ring to the girl is different in both cases. The common feature, however, is that the ornament is used as a means of recognition. Then again, the curse of Durvasas makes the ring so dreadfully important in the drama. Thus, though Kālidāsa may have derived the original idea of the ring from the Kaṭṭhahāri Jātaka, the way in which he has used that idea in his drama is all his own. Never-the-less our poet's indebtedness to the Jātaka to that extent must be acknowledged.

A word must be said about the chronological relation between the Jātakas and Kālidāsa. The date of the Jātakas is not definitely fixed. The Jātakas, as we have them now, cannot in fact be assigned to any one period. For, they are the result of a long process of development. But it is generally acknowledged that their origin can be traced back to about the second or third century B. C. Consequently there is nothing wrong in holding that Kālidāsa, who in our opinion flourished in the first century before Christ, was indebted to this Jātaka story for the ring-idea in his Śākuntala.

III THE ABHIJÑĀNA-ŚĀKUNTALA AND THE PADMAPURĀṆA

Professor Haradatta Śarmā in his 'Padmapurāṇa and Kālidasa' has tried to prove that Kālidāsa was indebted to the Śākuntalopākhyāna, occurring in the Svargakhaṇḍa of

the Padmapurāṇa, for his Abhijñānaśākuntala. Reading the text of the Śākuntalopākhyāna of the Padmapurāṇa that Professor Śarmā prints in his book one is struck at the number of places in which the Śākuntala and the Padmapurāṇa agree with each other.

The episode of the ring and the curse of Durvāsas are of course found in the Padmapurāṇa.

The proposal of the Purohita that Śakuntalā should stay at his house till delivery, Śakuntalā's being taken away by Menakā while she was following the Purohita to his residence, the loss of the ring in water and its subsequent find in the belly of a Rohita fish by a fisherman, the fisherman's arrest by the city-police and the rough handling he receives at their hands, the king's recollection of Śakuntalā and all her previous history at the sight of the ring and his consequent repentance and grief, the episode of the rich merchant who dies childless and the effect it produces on the king's mind, Indra's call to Dusyanta to go to heaven in order to destroy demons who were unconquerable by the gods, Dusyanta's arrival in the hermitage of Mārīca in company with Mātali, the king's meeting with his son who was harassing a lion and finally his acceptance of Śakuntalā and his learning of the curse of Durvāsas from Mārīca—in all these the drama and the Purāṇa resemble. Verbal resemblances are also found in many places. It must also be recorded that the two works disagree with each other in some particulars. The question then is whether Kālidāsa was indebted to the Padmapurāṇa for his drama.

It is not possible to discuss the topic here at any very great length. But a few considerations may be urged. First, the date of the Padmapurāṇa cannot be settled. The general character of the Padmapurāṇa is such that it is not possible to assign it to a date anterior to that of Kālidāsa. Secondly, it is significant to note that the Ānandāśrama edition of the Padmapurāṇa does not contain the Śakuntalopākhyāna. So even if the Padmapurāṇa is assigned to a certain period, it cannot be said definitely that the Śakuntalopākhyāna originally formed part of it. Thirdly, the impression that is created on our mind by a perusal of the Śakuntalopākhyāna of the Padmapurāṇa is that, far from

Kālidāsa being indebted to it, it is the Padmapurāṇa that is indebted to the Abhijñānaśākuntala. The Śakuntalopākhyāna of the Padmapurāṇa seems to have been based on the Śakuntalopākhyāna of the Mahābhārata and the Abhijñānaśākuntala of Kālidāsa.

The strongest argument against the possibility of the Padmapurāṇa borrowing from the Abhijñānaśākuntala may be thus stated. First, as pointed out before there are some particulars in which the Purāṇa differs from the drama. For instance, in the drama Śakuntalā unconsciously drops the ring at Śacītīrtha while offering obeisance to the water in that holy place. In the Purāṇa, on the way to Hastināpura the party stops for a bath in the Sarasvatī at mid-day. Śakuntalā hands over the ring to Priyaṁvadā before descending into the river. Priyaṁvadā keeps the ring in a skirt of her garment from which it drops into the water Through fear she does not inform Śakuntalā of this loss and Śakuntalā also forgets to ask her anything about the ring till they reach the king's court and the necessity for showing the king the ornament of rcognition arises. Then again, according to the drama recognition of his son Sarvadamana and meeting with his wife Śakuntalā take place before Duṣyanta goes to see Mārīca. According to the Purāṇa on the other hand, Duṣyanta meets the boy and is, even as in the drama, mysteriously attracted towards him. Kāśyapa then arrives on the scene and Duṣyanta asks the holy sage who the boy is. Kāśyapa thereupon informs the king that the boy is his and also tells him about the curse of Durvāsas.

Secondly, there are several fine, beautiful and poetic passages and situations which we find in the Abhijñānaśākuntala, but which are not found in the Padmapurāṇa. Thirdly, the author of the Padmapurāṇa does not also appear to have been appreciably affected by Kālidāsa's literary style. And last, the characters of Duṣyanta and Śakuntalā, as they are depicted in the Purāṇa, show no trace of the exquisite delineation with which Kālidāsa paints them in the drama.

Under these circumstances the question is: If the author of the Padmapurāna borrowed from Kālidāsa's drama, why did he change the story and why did he not adopt the excellent

features of the drama? This, as said above, is the strongest argument against the possibility of the Purāṇa being indebted to the drama.

This argument is answered by taking into consideration the object which the author of the Padmapurāṇa must have had in view when he composed his Śakuntalopākhyāna. Evidently he did not start with the idea of writing an abridgment of the drama. His object was to reproduce the old epic story of the Mahābhārata. That was why in the matter of style and the development of the characters of Duṣyanta and Śakuntalā, he did not allow himself to be influenced by Kālidāsa. But the Abhijñānaśākuntala was before him all the same. He therefore could not help borrowing some ideas and situations from it, which, in his opinion, were not inconsistent with the old epic tale. If he had adopted Kālidāsa in full, his Śakuntalopākhyāna would have ceased to possess the character of a Puranic story. That is why the Śakuntalopākhyāna of the Padmapurāṇa breathes much more the atmosphere of the Mahābhārata than that of the Abhijñānaśākuntala.

IV TIME AND PLACE OF THE DRAMATIC ACTION

The classical drama of Europe knows of what are known as *Des Trois Unités* or the Three Unities. They are the Unity of Time, the Unity of Place and the Unity of Action. The Greeks first developed them and European dramatists generally followed Greece. The Unity of Time meant that the action of the drama should not run over a period longer than a day, or the time actually required for its representation on the stage. The Unity of Place similarly required that the events described in the drama should be represented as having occurred at one particular place only or its surroundings, or that the action should not be shifted from one place to another as it advances from scene to scene or Act to Act. The Unity of Action again laid down that there should be a logical connection between the various incidents of the drama and that they should all lead up to one central action which must never be lost sight of.

The Unities of Time and Place are based on the idea of naturalness. It was thus thought unnatural that an action running over a period of months or years together

should be condensed within the short period of a few hours that were required for their representation on the stage. Similarly, the ancients perhaps thought it improbable that the same stage which once represented one place should be made to stand for very many different localities, if the action were to change its abode now and then. The Unity of Action, however, was essential for the success of the drama as such. For, it is easy to see if the various incidents were disconnected and did not lead up to a definite dénouement, they would scarcely constitute a drama. Thus, while the Unities of Time and Place were ultimately based on the more or less crude ideas of naturalness and probability as entertained by the ancients, who could not stand the necessary strain on their imagination, the Unity of Action had its foundation in strict scientific conception.

The Greek dramatists strictly observed these Unities not only in their comedies, but even in their tragedies, where it was more difficult to do so. The French dramatists in general and the classical school of English dramatists, led by Ben Jonson in the golden era of English literature, were close followers of the Greeks. Sidney in his Apology for Poetry severely criticised those dramatists of his day that violated the Unities of Time and Place and his criticism, expressed in humorous language as it is, well deserves to be read. Shakespeare, the pioneer of the romantic school of English dramatists, represents a revolt against these three Unities. Almost all his historical dramas violate the Unities of Time and Place, the *Winter's Tale* being the most offending in this respect. The introduction of an underplot and the mingling of the tragic and the comic elements, so common in Shakespeare and his school, were a direct violation of the Greek idea of the Unity of Action, but these in Shakespeare have been so managed as not to sin against the real unity of action that counts so much in a drama.

Neither the Sanskrit dramatists nor the Sanskrit writers on dramaturgy evolved these three Unities as such. The essential unity of action was, however, secured by such devices as the Avasthās and Sandhis. But the introduction of an underplot (vide prominently the Mṛcchakaṭika) and the intermingling of the tragic and the comic elements were common in Sanskrit. The Unities of Time and Place were most flagrantly violated.

The Abhijñānaśākuntala, for example, represents an action which runs over a period of six or seven years and in the Uttararāmacarita twelve years actually elapse between the first and the second Act. As regards place we find in the Abhijñānaśākuntala that while the scene of the first four Acts is laid in the penance-grove of Kāśyapa, the fifth and sixth take us to Duṣyanta's capital and in the seventh we have actually to descend from heaven on the lofty mountain Hemakūṭa. In the Sanskrit drama the action not only shifts from one place to another in this world but is sometimes represented as taking place in the other world also. But one practice deserves to be noted in this connection. The Sanskrit dramatists generally confine the action of an act to one particular place or its surroundings, unless of course a journey is intended to be represented. Another curious fact to be observed is that the Mālavikāgnimitra of Kālidāsa rigidly follows the Unity of Place, for the entire action takes place in the king's palace and the surrounding garden. This may have been due to chance rather than to a consciousness of anything like the Greek rule of the Unity of Place.

Having made these general observations on the famous Three Unities, we proceed to lay down definitely the place and time of the various Acts constituting our play. The question of the time is to be considered from two points of view; first, the time that is actually taken by the incidents as they are represented on the stage and secondly, the time that is supposed to have elapsed between the various Acts, which in the end comes to mean the same as the time occupied by the entire action of the play.

Act i—The scene is laid in the forest contiguous to Kaṇva's penance-grove and in the grove itself. When Duṣyanta first enters, he appears to be a few miles away from the grove, which he is approaching in his chariot with the velocity of wind. He then arrives at the precincts of the hermitage and then its door.[20] There is no further movement. The remaining action takes place in the garden near the

(20) Note 'अकथितोऽपि ज्ञायते यथायमाभोगस्तपोवनस्येति' (i.13.8) 'इदमाश्रमद्वारम्। यावत् प्रविशामि' (i.15.9)

hermitage which is to the right.[21] It appears this garden was at some small distance from the sage's cottage proper. For, towards the close of the Act we find the girls seeking the king's permission *for going to the hermitage.*[22]

The time appears to be the evening from about 4 P. M. to 6 P. M. The girls are watering the trees, which is generally done in the evening, when the sun's heat is allayed. There is a prominent reference to that time in the Sūtradhāra's description of the season and in the warning uttered by an ascetic from behind the curtain towards the close of the Act.[23] The month appears to be Jyeṣṭha as a speech of the Sūtradhāra in the Prastāvanā tells us that the Grīṣma, which extends over Jyeṣṭha and Āṣādha, has just set in.[24]

Act ii—The action takes place in the king's camp not far away from the penance-grove. The king and the Vidūṣaka later on take their seats in the shade of a tree.[25] The time is the morning of the next day, as the Vidūṣaka speaks of the king having seen Śakuntalā the day before.[26] The exact hours appear to be from 8 A. M. to 11 A. M., as can be seen from the Vidūṣaka's choice of a shady place for their private conversation, which indicates that he anticipates trouble from the sun's heat.

Act iii—The scene of the Viṣkambhaka is laid somewhere in the precincts of the hermitage where the pupil has gone to collect the darbha grass and where he sees Priyaṁvadā carrying the Uśīra ointment and lotus-leaves for the suffering Śakuntalā. The incidents of the main Act take place in the Vetasa bower on the Mālinī.

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(21) Vide 'अये दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते ' (i.16.2)

(22) Read ' आर्य, अनेनारण्यकवृत्तान्तेन पर्याकुलाः स्मः । अनुजानीहि नः उटजगमनाय ' (i.32.5–6)

(23) Compare 'दिवसाः परिणामरमणीयाः' i.3; 'पतति परिणतारुणप्रकाशः' i.33.

(24) See ' ननु इममेव तावद्चिरप्रवृत्तं...ग्रीष्मसमयमधिकृत्य गीयताम् ' (i.2.6)

(25) Mark 'यावदनुयात्रिकान् समेत्य नातिदूरे तपोवनस्य निवेशयामि' (i.32.19–20); ' सांप्रतमेतस्यां पादपच्छायायामविरललतावितानसनाथे शिलातले ' (ii.7.9–10)

(26) Observe ' ह्यः किलास्मास्ववहीनेषु तत्रभवतः...शकुन्तला ममाधन्यतया दर्शिता ' (ii.0.23–24)

About a fortnight must be supposed to have elapsed between Act ii and Act iii. There are sufficient indications for this supposition.[27] The love between Duṣyanta and Śakuntalā has grown intense and both of them have grown lean. The friends conclude that no time can now be lost in waiting. Union between the two must somehow be accomplished. The actual hours of the day appear to be from 2 P. M. to 6 P. M. When the king enters, he speaks of 'this time of intense heat' and towards the close of the Act we hear of evening sacrifices.[28] The pupil in the Viṣkambhaka may be supposed to have gone out collecting darbhas at about 9 A. M.

Act iv—The action in the Viṣkambhaka takes place somewhere outside Kaṇva's hermitage, where the girls are collecting flowers. But they are near enough to be able to hear the imprecation of the angry sage Durvāsas. The main scene is laid in the hermitage from which the party starts and the audience witnesses its journey till it arrives at the brink of a lake, where it stops in the shade of a Kṣīravṛkṣa to receive the final message from Kaṇva. There are indications to suppose that this lake was situated at some distance from the penance-grove[29] and was perhaps one of those that had rendered the path to Hastināpura delightful at intervals (iv. 10).

About twenty days' interval separates the Viṣkambhaka of the fourth Act from the third. During this period the Gāndharva marriage had taken place and Śakuntalā had conceived, though her conception might not have been known to anybody.

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(27) Notice 'सखि यतः प्रभृति मम दर्शनपथमागतः स राजर्षिः ' (iii.10.2); ' स राजर्षिः...एतान् दिवसान् प्रजागरकृशो लक्ष्यते' (iii.11.25–26).

(28) Note ' इमामुग्रातपवेलाम् '(iii.5.3) ' सायंतने सवनकर्मणि ' iii.26. There are also other indications of time in this Act viz. 'सुन्दरि अनिर्वाणो दिवसः' (iii.20.3), ' उपस्थिता रजनी ' (iii.23.3) and ' वत्से परिणतो दिवसः ' (iii.23.17). These indicate the same time.

(29) Vide ' शकुन्तला—(आश्रमाभिमुखी स्थित्वा)' (iv. 19.13); 'शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविशावः ' (iv.21. 8). This shows that they were out of the penance-grove.

It appears the sacrifice for protecting which Duṣyanta was requested to stay at the hermitage had lasted for about a month, for it was now over and the king was given leave to return to his capital. About four or five months must be supposed to have passed between the Viṣkambhaka and the fourth Act proper. This long period was necessary for Śakuntalā to grow abhivyaktasattvalakṣaṇa (v. 19. 7). This means that Kāśyapa was away from the hermitage for nearly six months. And this was as it should be. For the sage had to journey from the foot of the Himālayas(30) to Somatīrtha or Somnāth in Kathiawad and return after performing the necessary rites. For this six months would be easily required, considering the way journeys were performed in ancient days.

The actual time of the Viṣkambhaka appears to be the morning between 8 A. M. and 9 A. M. when generally young girls collect flowers. The balikarma and the worship of Śakuntalā's saubhāgyadevatā were yet to be performed and it is reasonable to suppose that they were done at about mid-day. The actual hours of the main scene of this Act were between 6 A. M. to about 9–30 A. M. The pupil of Kaṇva rose at break of dawn and informed his preceptor of the time, as we learn in the beginning of the Act. Towards the end we find Śārṅgarava telling Śakuntalā that the sun has ascended to another division of the sky,(31) which means it is now past 9 A. M. The day is the one following a full-moon day, a Kṛṣṇapratipadā. There is no indication regarding the month.

Act v—The place is a chamber in the royal palace at Hastināpura, adjoining the concert-hall. Thence the king moves to the fire-sanctuary, where the rest of the action takes place. Towards the end he retires to his bed-chamber. The time is from 1 P. M. to about 3 P. M. Kings in ancient days

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(30) That Kāśyapa's settlement was at the foot of the Himālayas is indicated by the Kañcukī's 'एते खलु हिमगिरेरुपत्यकारण्यवासिनः...तपस्विनः संप्राप्ताः' (v. 5.1.2.) Also compare vi. 17.

(31) See 'युगान्तरमारूढः सविता । त्वरतामत्रभवती' (iv. 19.12).

usually rose from their judgment-seat at about mid-day and took about a couple of hours' respite. We know from the Kañcukī's speech (v.5) that Duṣyanta was enjoying rest after his work in the court when the party from Kaṇva's penance-grove arrived. Kālidāsa elsewhere [32] speaks of kings having no particular appointment during the sixth part of the day (i. e. from 1–30 P. M. to 3 P. M.).

It appears to us that the action of the fifth Act takes place on the same day as that of the fourth. The party leaves the precincts of Kaṇva's hermitage at about 9–30 A. M. and arrives in the king's palace at about 1 P. M. This means that the penance-grove was situated at a distance of a few hours' journey from the capital. In the Mahābhārata Duṣyanta's capital Pratiṣṭhāna is removed from the grove by about 16 miles. [33] Kālidāsa may have curtailed this distance to a certain extent for his dramatic purpose. We make this supposition because we think that regard must be paid to the following considerations. Śakuntalā at this time is *enceinte.* Old Gautamī is one of the party. There is no indication of the journey being made in stages. No arrangement for conveyance is made, nor any equipment for the journey taken, which would have been the case if the city had been far away. The excellent character of the road (as indicated in iv.10) can only be accounted for by saying that the grove being close to the capital, its road was the special care of Duṣyanta's P. W. D. For, it is a matter of common knowledge that places which kings (modern Governors) haunt, or are likely to traverse, are well taken care of, and even new

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(32) Vikramorvaśīyam ii. 1. Also vide the eighth Ucchvāsa of the Daśakumāracarita, where a detailed time-table of the king's programme for a day is given.

(33) Read 'ततो मृगसहस्राणि हत्वा सबलवाहनः ।...1 वनमालोकयामास नगराद्योजनद्वये ॥ 2' अ. 91 ; 'आश्रमात्तु पथा सर्वैर्नीयतां क्षत्रियालयम् । द्वितीययोजने विप्राः प्रतिष्ठानं प्रतिष्ठितम् ॥ 45' अ. 96. A Yojana is equal to four Krośas or about 8 miles.

roads spring up if they are pleased to visit out-of-the-way places.(34)

Act vi—The scene in the Praveśaka is laid somewhere outside the regular city on some street in the suburbs where the fisherman has arrived to dispose of the ring he has found and is arrested. The party then moves to the city-gate, where the Superintendent asks the policemen to wait with the fisherman till his return from the king's palace.(35) At the end they go to a liquor-shop. The action of the main Act takes place in the royal pleasure-grove, called Pramadavana, the Mādhavī bower of which is selected by the king for his private conversation with the Vidūṣaka. Later on the king moves to the terrace of the Meghapraticchanda palace to relieve the Vidūṣaka's distress. Mātali's chariot appears to be in attendance. The king gesticulates mounting it and the Act closes.

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(34) In this connection stanza vi. 12 is by some considered to indicate the distance of the grove from the city. According to them three days are necessary for a journey from the grove to the city and back. This appears to us highly improbable. It means that no sooner will the king arrive at the capital than a courier will be sent. This can hardly be the case. Śakuntalā is Duṣyanta's favourite wife. He hopes to be a father through her (vide iii. 19 and our remarks thereon). She must therefore be brought to the capital with due pomp and ceremony. Her arrival must be public and attended by all the units of the king's army. The preparation for her reception will take some time. That is, we think, why Duṣyanta says that the नेता जनः (this by the way does not mean a single individual, but rather a representative of the king) will wait upon Śakuntalā on the third day. In the Mahābhārata the king promises Śakuntalā to send a whole army with all its usual four divisions to take her to his capital. Again it is just possible that vi. 12 has no particular significance. The king makes that statement because he sees the three letters on the ring which he wants to present as a souvenir to his beloved, and not that he chooses that ring with the three letters because he has in his mind the time required for a journey to and from the capital.

(35) Note 'सूचक, इमं पुरद्वारे अप्रमत्तौ प्रतिपालयतम्' (vi.1.19-20)

There is no indication regarding the actual time of the events in this Act. The Praveśaka takes place probably at 5 P. M. We base our conjecture on the fact that liquor-shops generally become crowded in the evening and we have reference at the end of this to the party proceeding to a liquor shop. The events in the main scene would appear to have taken place between 3 P. M. and 6. P. M. Two considerations lead us to this conclusion. Sānumatī had just finished her duty of keeping watch at the Apsarastīrtha as long as it was time for the ablution of the sādhujanas. This time probably extended as far as 3 P. M., till when the sages took their mid-day bath and performed their usual rites such as the madhyānhasaṁdhyā. For, we know that when Śakuntalā was rejected in the fifth Act and proceeded to follow the Purohita to his house towards its close (at about 3 P. M.), Menakā saw her in this pitiable condition and lifted her away. At that time Menakā was probably keeping watch at the Apsarastīrtha or had just finished her duty, even like Sānumatī on the present occasion. Another fact to note is that Duṣyanta sent word to Minister Piśuna to report to him the cases that he might have investigated that day. This must be some time after the period of the king's usual attendance at the court was passed. The minister probably waited for some time to see whether the king would arrive and then proceeded to investigate the cases himself and we find that during the course of this Act the report of the case investigated was received. All this also accords well with the hours that we have conjectured above. The season of the action in this Act is of course the spring, as is clear from the conversation of the two Udyānapālikās. The month appears to be Caitra, as the Vasanta has just commenced.

A period of about six years passes between the fifth Act and the Praveśaka of the sixth. We learn from the Mahābhārata that Sarvadamana was in his seventh year when Śakuntalā came to the king's capital. No long period elapses between the sixth Act and the seventh. In the seventh Act we find Sarvadamana is about six years old, as can be seen from his childish pranks and talks. That age can reasonably be credited with the power of curbing the innocent beasts of the holy penance-grove in the case of an unusually strong boy, who is to be a Cakravartin in future. So we may suppose that Kālidāsa follows the

Mahābhārata in the matter of the age of Śakuntalā's boy at the time of her second union with Duṣyanta. About three weeks separate the Praveśaka from the main scene of the sixth Act. During this time the scandal of Śakuntalā's unjust rejection and her subsequent recollection at the sight of the ring spreads far and wide throughout the kingdom. Duṣyanta grows repentant and the entire course of his daily life is changed (vide vi. 5, 6). He becomes so reduced in body that even Śakuntalā is not able to recognise him all at once, as we know from the next Act.

Act vii—The place is the two wind-regions called Pravaha and Āvaha through which the king seated in Mātali's chariot passes. He then alights on the Hemakūṭa and then proceeds to the hermitage of Mārīca. There is no indication regarding the actual hours of the day. The king's comparison of the Hemakūṭa with ' a bar of evening clouds' may perhaps indicate evening as the time of the action, say, between 5 P. M. and 6–30 P. M. That is a time proper for young boys to move out of doors and enjoy their favourite play. It is also suitable for a lecture (modern purāṇa) such as the one on the duties of a pativratā that Mārīca is delivering to the ascetic-women. And the evening is moreover best fitted for the union of souls, the time when the eternal union between the night and the day takes place.

A week or ten days elapse between the sixth Act and the seventh. This time is sufficient for the fight to take place between Duṣyanta and the Durjayas and victory to crown the leadership of the former. The king enjoys a few days' hospitality at Indra's abode. During this time his fame spreads all over heaven and the celestials begin to compose songs celebrating his signal victory over the demons.

V A CRITICAL APPRECIATION (36)

Kālidāsa is the prince of Indian poets. His works have been the delight of educated Indians for nearly two thousand

(36) At the beginning of our notes on each Act the reader will find a full summary of the action in that Act and at the end our critical observations thereon. In this section we confine ourselves to purely general matters.

years. They have elevated him to a rank, which is by a very long way above that of any other poet in India. From very early times his genius has been recognised by Indian Pandits. Poets have paid him an ungrudging tribute of respect in their works and various well-known stanzas of unknown authors are current in the language, that express critics' high appreciation of his works and profound admiration for his genius. (37) Since Sir William Jones introduced him to the western world by his translation of the Śākuntala published in 1789, Kālidāsa's greatness has been recognised by foreign critics and eminent scholars have paid him their unstinted meed of praise. His position in the front rank of the world's greatest poets is now assured. The western world knows him principally as a dramatist and his Śākuntala is translated in almost all the European languages several times over. We quote below a few appreciations of the poet by eminent Westerners.

Goethe, the famous German poet and the greatest literary figure in Europe after Shakespeare, expressed his admiration of Kālidāsa's Śākuntala in 1792 in four well-known lines, which, though often quoted, may well bear repetition here (as translated by E. B. Eastwick):

> 'Wouldst thou the young year's blossoms and the fruits of its decline,
>
> And all by which the soul is charmed, enraptured, feasted, fed,
>
> Wouldst thou the earth, and heaven itself in one sole name combine?
>
> I name thee, O Śakuntalā ! and all at once is said.'

Speaking of Kālidāsa's Śākuntala Sir Monier Williams remarks: 'No composition of Kālidāsa displays more the richness and fertility of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings,

(37) These stanzas are collected in Appendix D.

in short, more entitles him to the rank as 'the Shakespeare of India.' (38)

Alexander von Humboldt, in treating of Indian poetry observes : 'The name of Kālidāsa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramāditya, and was, therefore, contemporary with Virgil and Horace. The English and German translations of the Śākuntala have excited the feeling of admiration which has been so amply bestowed upon Kālidāsa. Tenderness in the expression of feelings and richness of creative fancy, have assigned to him his lofty place among the poets of all nations '. In another place he says: 'Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvaśī, is one of the most beautiful and poetical productions which have appeared in any time '.

Augustus William von Schlegel, in his first lecture on dramatic literature, says: 'Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were common long before they could have experienced any foreign influence. It has lately been made known in Europe that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (Nāṭakas) hitherto known to us is the delightful Sakuntalā, which notwithstanding the colouring of a foreign climate bears in its general structure a striking resemblance to our romantic drama '.

It is not possible to quote here the appreciation of Kālidāsa by Professor Lassen, Dr. Ryder and Dr. Sylvain Lévi. We only content ourselves by drawing the reader's attention to them(39) and proceed to note a few general tendencies in Kālidāsa.

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(38) It is generally supposed that the title 'the Shakespeare of India ' was first applied to Kālidāsa by Sir Monier Williams. That, however, is not correct. We find in the Preface to his translation of the Śākuntala Sir William Jones referring to Kālidāsa as 'our illustrious poet, the Shakespeare of India.'

(39) Lassen's Indische Alterthumskunde, Band II p. 458; Bhāu Dājī's Literary Remains p. 2; Ryder's Introduction to Kālidāsa, Translations of Shakuntala and Other Works (Everyman's Library); Lēvi's Le Thēâtre Indian pages 163 and 368–371.

Kālidāsa's best claim to eminence lies in his being our greatest poet in all the three principal departments of poetry viz. lyric, epic and dramatic. He is easily the most eminent Sanskrit dramatist and the best writer of lyrics and his two narrative poems assign to him the first place among the writers of epic Kāvyas. His Meghadūta, Raghuvaṁsa and Śākuntala will for all time remain the best representatives in Sanskrit of a khaṇḍakāvya, kāvya and nāṭaka. Such a combination of these three powers is very rare. If Bhavabhūti makes some approaches to reach Kālidāsa's greatness in the field of dramas, he has nothing to his credit in the domains of lyric and narrative poetry. In English literature Shakespeare is the greatest dramatist and one of the best writers of lyrics, but as a narrative poet he proves to be a failure. The epic greatness of England was reserved for Milton. It will thus be seen that Kālidāsa's greatness lies in being not only the greatest of our dramatists but an all-round genius, pre-eminent in all the three domains of poetry. We are, however, here concerned with Kālidāsa, the dramatist.

Kālidāsa has given us three dramas, the Mālavikāgnimitra, the Vikramorvaśīya and the Śākuntala. Doubts had been expressed regarding his authorship of the first, but that opinion was long exploded. Chronologically the order of these is the one in which we have stated them and a perusal of these three is enough to convince anybody of the correctness of that order. Indeed, a careful study of these three dramas is both interesting and instructive from the point of view of the development of Kālidāsa's dramatic art. One or two points in this gradual development may be noted.

In his Mālavikāgnimitra Kālidāsa introduces one heroine (nāyikā) and two sub-heroines (upanāyikās), in all three women that share the king's affection. In the Vikramorvaśīya the number is reduced to two, one nāyikā and one upanāyikā, while in the Śākuntala we have the nāyikā alone. The disadvantages of having more than one heroine in the play are obvious. The poet finds it very difficult to depict and develop the characters of two or three heroines at one and the same time, consistently with the dramatic purpose he has in

view. The necessary result is that the character of the heroine or nāyikā suffers. In the Mālavikāgnimitra, for example, Kālidāsa has failed miserably in delineating his heroine. Mālavikā does not strike us as a heroine at all. Before the serene majesty of the elderly Dhāriṇī and the vivicious sprightliness of her charming younger rival Irāvatī, Mālavikā sinks into insignificance. In the garb of a maid her heart also appears to have undergone a change. She is in fact a most un-heroine-like heroine. In the Vikramorvaśīya again Urvaśī suffers to a certain extent, though by no means as badly as Mālavikā, owing to her contrast with the king's previous beloved Auśīnarī. Before the fire of the sincerity of the Benares Princess' affection, the meretricious love of Urvaśī seems to melt and fails to evoke from us admiration or applause. But in the Śākuntala Kālidāsa came to realise his mistake. He refuses to introduce on the stage a rival for Śakuntalā, though Duṣyanta has many more wives, with the result that he can now freely exercise on her all the wonderful power of his magic delineation. Śakuntalā hence captures our mind with a fascination unknown to Urvaśī and unimaginable in the case of Mālavikā. Apart from the author's difficulty of the successful portrayal of more than one heroine, the audience also is to a certain extent disturbed in its concentration on the principal character of the play. In the Mālavikāgnimitra Dhāriṇī and Irāvatī so much capture our attention that we have scarcely sufficient time to observe Mālavikā adequately. In the Vikramorvaśīya again our attention is divided between Urvaśī and Auśīnarī. But in the Śākuntala the heroine's charming personality dominates the entire play. Out of the seven Acts she is actually present on the stage in five and in the remaining two she always looms large before our mind. Never in the whole of the drama is our attention diverted from her.

Another disadvantage that results from the introduction of more than one heroine is that it tempts the poet to put his hero in a most awkward and ridiculous situation, wherein he appears contemptibly insincere.[40] The nature of the love of an ancient

(40) Read the scenes between Agnimitra and Irāvatī and Purūravas and Auśīnarī wherein the heroes pretend a most sincere affection for their former beloveds, while they know at heart that what they speak is totally false.

Indian king is such that insincerity in his dealings with his former favourites is to a certain extent unavoidable; for he generally has his harem full. The so-called dākṣiṇya of a lover, which in Sanskrit is considered to be almost a necessary qualification of a hero, is nothing but a dignified camouflage for down-right insincerity. When, therefore, the poet suggests, as in the Śākuntala, that the hero, though attracted by another girl, has kept his regard (not love) for former beloveds inviolate, we in a way admire him for his self-control and politeness under trying circumstances; for we know that with his absolute authority he can easily put out of his way his previous wives, but does not do so in the goodness of his heart. But a scene like the one between Agnimitra and Irāvatī, or Purūravas and Auśīnarī, makes the hero look contemptible for his shame-faced lies and undisguised duplicity. Kālidāsa had realised this when he wrote his Śākuntala. He would not therefore bring Queen Vasumatī on the stage and while in the sixth Act the audience trembles in its heart at the prospect of seeing Vasumatī enter and the king placed in an unenviable position, the poet skilfully manages to send her away.

All the three dramas of Kālidāsa treat of a love-story. There is first the springing up of love in the minds of the hero and the heroine, almost at first sight, there is some obstacle in the fulfilment of their desires and there is the inevitable union in the end. A superficial observer often wonders as to why Kālidāsa thought it necessary to compose three dramas to deal with more or less a similar subject. But closer examination reveals the difference between the three plays and clearly demonstrates the development in the poet's idea of love. Without entering into minute details it is easy to see that the Mālavikāgnimitra treats of purely material love, the sensual passion of a voluptuous king, who is captivated by the charms of a low maid (as she then is to him) and enters into all kinds of mean intrigues to secure her union, though he is old enough to be her father and has reached an age at which, as Hamlet says, the hey-day in the blood is tame, humble and waits upon the judgment. The Vikramorvaśīya on the other hand deals with the love of a recognised courtesan, who accidentally meets a brave warrior, characteristically

captivates him in the coquettish meshes of her hot passion and holds him captive for years together with all those arts of fascination that she as a heavenly hetaira knows so well. With remarkable skill and insight Kālidāsa gives us here the true picture of a courtesan's affection, how of her own accord she makes bold advances to her lover, how in their very first meeting she sits quite close to the king so much as to evoke from the Vidūṣaka a humorous reproof, how she grows concerned at the knowledge that the king is attached to his wife and has respect for her, how in her relations with her lover her sole object is the gratification of her brute passion and how with that end in view she unscrupulously prefers to undergo separation from her son in a most unmotherly fashion. The indissoluble and extraordinary hold that the hetaira has secured on Purūravas is so complete that the poor king actually goes mad in her absence. And when in his helpless insanity the duped monarch wanders about in the forest, piteously crying out to his beloved, the poet seems to teach us the lesson that the passion for a courtesan ends in misery.

But when we approach the Śākuntala we breathe a purer and distinctly healthier atmosphere. Kālidāsa here wants to describe the affection of a well-bred high-born gṛhiṇī, typically Hindu, an affection which it is possible for every one of us to experience and enjoy. It may not be given to all to be captivated by the charms of a lovely maid servant! People who fall easy victims into the snares of the affection of courtesans may be few. But every one in the world may expect to be blessed with the love of a Śakuntalā. The love that Kālidāsa depicts in his last play is universal and pure. It has nothing of the limited and grossly sensual character of the earlier dramas about it. It is a love of that kind which makes every Hindu home holy, and blessed with which a man desires not for wealth or honour, but enjoys supreme happiness of some 'kimapi' character, whether in affluent circumstances or otherwise. Such a love proclaims the pariṇata prajñā of the poet and at once places him at the pinnacle of poetic glory.

As we are dealing with this point we cannot resist the temptation of quoting the remarks of Dr. Ryder on the same

subject. Says he, 'No other poet in any land has sung of happy love between man and woman as Kālidāsa sang. Every one of his works is a love poem, however much more it may be. Yet the theme is so infinitely varied that the reader never wearies. If one were to doubt from the study of European literature, comparing the ancient classics with modern works, whether romantic love be the expression of natural instinct, be not rather a mobid survival of decaying chivalry, he has only to turn to India's independently growing literature to find the question settled. Kālidāsa's love poetry rings as true in our ears as it did in his countrymen's ears fifteen hundred years ago.

'It is of love eventually happy, though often struggling for a time against external obstacles, that Kālidāsa writes. There is no trace in his works of that not quite healthy feeling that sometimes assumes the name 'modern love.' If it were not so, his poetry could hardly have survived, for happy love blessed with children, is surely the more fundamental thing. In his drama *Urvaśi* he is ready to change and greatly injure a tragic story, given him by long tradition, in order that a loving pair may not be permanently separated. One apparent exception there is—the story of Rāma and Sītā in *The Dynasty of Raghu*. In this case it must be remembered that Rāma is an incarnation of Viṣṇu, and the story of a mighty god incarnate is not to be lightly tampered with.'

Another direction in which the development of Kālidāsa's genius can be easily measured is the way in which he treats the character of the Vidūṣaka in his three plays. As we advance from the Mālavikāgnimitra to the Vikramorvaśīya we see the importance of the Vidūṣaka fast diminishing. In the Mālavikāgnimitra the Vidūṣaka is an all-important personage, who holds in his hands all the strings of the dramatic action and without whom the development of the plot appears almost impossible. He is in fact to Agnimitra what Kāmandakī is to Mādhava in Bhavabhūti's romantic drama. Agnimitra has absolutely no hopes of achieving his union with Mālavikā without the Vidūṣaka's active co-operation. In the Vikramorvaśīya his importance is considerably reduced. He is yet helpful in some way for the further advance of action. He lets out

the secret of Purūravas' love to Urvaśī to the clever maid of Auśīnarī, who works upon his gullibility and it is he who loses the valued love-letter and thus indirectly brings upon the king the anger of the Benares Princess. But when we reach the Śākuntala we see the proper place of the Vidūṣaka. In the second Act the king requests the Vidūṣaka to help him in the prosecution of his love-suit. But the jester first tries to throw cold water on his friend's enthusiasm and then offers him advice, which, if followed, would have spoiled Duṣyanta's case, rather than helped it. His buffoon's nature is characteristically brought out in his advice to the king to stay mid-way like Triśaṅku of old. In the fifth Act his absence rather than presence helps the development of the plot. But in his real character of conducing to the innocent merriment of the audience and provoking the groundlings to laughter the Vidūṣaka of the Śākuntala far surpasses the Vidūṣaka of Kālidāsa's two earlier plays. In two places (vide our notes on ii.2.9 and vi. 20.4) he distinctly shows himself to be related to Shakespeare's Falstaff and in the sixth Act he displays wonderful wisdom in his observations. The Vidūṣaka of the Mālavikāgnimitra is present on the stage in all the five Acts, in the Vikramorvaśiya he figures in three Acts out of five and in the Śākuntala in three out of seven. Duṣyanta's Vidūṣaka is not able to see Śakuntalā even once. He has to content himself with hearing descriptions of her heavenly beauty from his friend or observing her matchless painting by the king. In his first play Kālidāsa committed the mistake of giving undue importance to a third-rate character. In his Vikramorvaśiya he rectified his error to a certain extent and in his Śākuntala he assigned to that character his proper place in a drama.

VI KĀLIDĀSA'S CHARACTERISATION

A few remarks on Kālidāsa's characterisation may here be safely made. Characterisation occupies a position of supreme importance in English drama. It is in fact its soul. In Sanskrit it does not appear to have commanded such importance. Writers on rhetoric and dramaturgy make elaborate divisions of nāyakas and nāyikās, carefully lay down the various characteristics that belong to them and give accurate definitions of almost every character that figures in a drama. All this

elaboration creates the impression that the task of a dramatist is more or less mechanical and little scope is left for the poet's ingenuity. But in actual practice we find that poets have freely exercised their powers and though characterisation as such does not occupy a position of commanding importance in the science of dramaturgy, we possess in Sanskrit drama characterisation of a very high order. It is further to be noted that most of the elaborate writers on dramaturgy flourished after the golden period of Sanskrit drama and have thus based their rules on a careful observation of the dramatic literature in existence in their days. So we see that instead of the dramatists following the dramatic rules, it is the rules that have followed them.

Characterisation is of two kinds either to portray highly individualised characters, or to present pictures of highly typical men and women. There was a time in England when dramas like Ben Jonson's *Volpone* or *Every Man in his Humour*, which depict types of character without much plot in them, could please the people. The dramatist's real skill, however, lies in portraying characters that are both individual and universal, characters that are sufficiently individualised, but have a permanent interest for all time. This is what Shakespeare and Kālidāsa have done. We see their characters move and speak in our every-day life, though their dramas were written hundreds of years ago. Indeed, Kālidāsa's great peculiarity which distinguishes him from other Sanskrit dramatists is the skill with which he succeeds in endowing each of his characters with a distinct personality. No two characters of his are alike and everybody has traits peculiar to him.

Confining ourselves to the Śākuntala we find that the characters of the two girl friends of Śakuntalā are so beautifully differentiated. They are wonderfully united in their friendship for Śakuntalā and show a most sensitive kind of devotion to her welfare and an almost feverish desire to avoid causing their prakṛtipelava friend any unnecessary worry, either mental or physical. But in other respects they have characteristics peculiar to themselves. While the one is serene, grave and sober, the other is vivacious, gay and saucy.

While the one has her eye turned towards the serious aspect of life, the other is inclined to take things easily and in a jolly manner. The one goes deep into human nature and has a foresight that reaches far in the future, the other is carried away by superficial appearance and cannot look much ahead. The one is of a more or less religious temperament, scrupulously conscious of her duties, plain in her talk and candid in her manners; the other is sentimental and romantic, witty in her speeches and jocular in her ways. Almost every sentence that they utter is characteristic and it is possible unmistakably to rearrange a scene, wherein they figure, on the basis of the knowledge of their character, even if the speeches are hopelessly mixed.(41)

Another pair of some importance, which is similarly differentiated, is represented by Sārṅgarava and Śāradvata, two of Kāśyapa's pupils, that take Śakuntalā to her husband's capital. That Sārṅgarava is the leader of the party and is more important of the two is already indicated to us by his name being first mentioned and his subsequently being introduced in the fourth Act. The difference between their characters becomes noticeable even from the time they enter the king's city. The impressions created on them by the hurlyburly of the capital are different. Their attitude towards the king in the conference that follows emphasises this difference. Śārṅgarava is spirited, Śāradvata is calm. The one is conscious of the justice of his cause, is determined to push it through, and, highly offended at the king's words, hesitates not in directing towards him a volly of ridicule and irony. The other is incapable of all this. He relies on what he knows to be absolutely true, never loses his temper and makes a calm and sage pronouncement in the end.

Kālidāsa has introduced three sages in his Śākuntala, Durvāsas, Kāśyapa and Mārīca. And how unlike one another are they! Durvāsas is fiery-tempered, unable to brook even for

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(41) The peculiar characteristics of the speeches of these friends as well as of other characters in the play have been duly pointed out in our annotations. Here we are dealing with only the general tendencies.

a moment what he considers an insult to his greatness, impetuous in his manners and crooked by nature. Kāśyapa is the type of a loving father, to whom anger is not known and whose wealth lies in self-control. While the girls become anxious as to how he will view the incidents that transpired in his absence, he has not a word of blame or censure for them, but congratulates Śakuntalā with all his heart. His emotion at the time of Śakuntalā's departure is pathetic. Though living in a forest, far removed from family ties, a perpetual celibate himself, he finds it impossible to control his emotion inspite of the magnificent wealth of his asceticism. While he claims for his daughter ordinary respect when he knows she is entitled to uncommon honour, while he gives her a few precepts that she may see them character in her memory, and while he bids her a final good-bye and tells her no power on earth can assuage his grief, the emotional heart of a loving father is amply laid bare. Mārīca on the other hand is a sage, who is interested neither in earth nor in heaven. He is practising penance, though he sees no object after which to strive. Living with his wife, he has no family affection in his heart. His mission is to supervise the good of both the worlds and to set time right, whenever he finds it out of joint. With this view he impresses upon Duṣyanta the inter-dependence of heaven and earth. In fact he is a veritable jīvanmukta. Durvāsas represents the discipline of the Brahmacarya. If mistake is committed, whether consciously or unconsciously, punishment is bound to follow. There is no scope for forgiveness. Kāśyapa represents the Gṛhasthāśrama, full of calmness and tender emotions. Hospitality is in this state a duty. That is why he takes special care to appoint Śakuntalā in his absence to receive the guests. Mārīca stands for the third stage in a devout Hindu's life, the Vāṇaprasthāśrama. No affection for either earth or heaven is associated with this stage. Along with one's wife penance is to be practised not for heavenly enjoyments, but for the eternal bliss of Mokṣa. Unselfish activity for the good of the world is in this stage a prominent characteristic.

Ruskin said of Shakespeare that he has no heroes, he has only heroines. That remark is applicable in the case of

Kālidāsa also. His heroines capture us far more than his heroes. Agnimitra as a captivating personality is out of question. Between Purūravas and Dusyanta, the Paurava monarch is far more interesting and attractive. That is principally due to the nature of his love for Śakuntalā. But even he sinks into insignificance beside his heroine. We have already seen how Śakuntalā dominates the whole play. She is never absent from our vision. The same remark is applicable to Kālidāsa's other heroines. 'Kālidāsa's women appeal more strongly to a modern reader than his men. The man is the more variable phenomenon, and though manly virtues are the same in all countries and centuries, the emphasis has been variously laid. But the true woman seems timeless, universal. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal; heroines as true, as tender, as brave as are Indumatī, Sītā, Pārvatī, the Yakṣa's bride and Śakuntalā' (Ryder).

In the last Act of this play Kālidāsa introduces the delightful boy Sarvadamana. Though the scene wherein he figures is small, it is sufficient to show to us that the poet understood children as completely as he understood women. Kālidāsa in fact believed that woman's love could never be perfect and unselfish, unless it was blessed with children. Motherhood was the true purpose of woman's life. Kumāra Āyus of the Vikramorvaśiya, though much older than Sarvadamana, is in his own way charming. But we believe Kālidāsa liked Sarvadamana better.

VII KĀLIDĀSA'S LOVE OF NATURE AND HIS ART

With his wonderful insight into human nature Kālidāsa possesses great love for external nature too. His heroine is brought up in a hermitage and her kinsmen are the forest-trees. She tenders with maternal affection young bereaved deer and plucks not the foliage of favourite trees even for personal decoration. As Dr. Ryder has expressed so felicitously, the characters of a poet of the human heart and a poet of natural beauty unite in Kālidāsa almost chemically. But in the descriptions of external nature Kālidāsa suffers in comparison with Bhavabhūti. While the Brāhmana poet impresses us as being

an unsophisticated child of nature, Kālidāsa appears to move in a world of conventionalities. The cukoo's note, the mango-blossom, the lotus-stalk, the bimba-fruit, the Aśoka tree and many other conventional things figure in the poetry of Kālidāsa. Bhavabhūti has severed the bonds of conventionalism and found out a way for himself. He indulges in the grander, the more sublime and the more awful aspects of nature, while Kālidāsa treats us to its softer and more delicate shades.

As a dramatic artist Kālidāsa has no equal in Sanskrit. He manages the various incidents in the drama so successfully. They all lead up to a central action and nothing appears disconnected or untoward. The central theme is never lost sight of. His Acts have each a purpose to serve and as we go on reading them we feel we are distinctly advancing further and further. The way in which he arranges the entrances and exits of his characters is remarkable. No character is allowed to remain uselessly on the stage. Even small incidents are taken advantage of and made to serve important purposes in the future. Kaṇva's absence from the hermitage at the time of Duṣyanta's visit, the king's telling the Vidūṣaka that his story is only a parihāsavijalpita, the pupil's volunteering to send sacrificial soothing water for Śakuntalā, and Haṁsapadikā's song may be cited as examples of this faculty of the poet. All these have a deep dramatic purpose, but at the time we read them, we hardly realise their importance. Therein exactly lies the poet's consummate art.

VIII KĀLIDĀSA AND SUFFERING HUMANITY

In a well-known passage in his *Midsummer Night's Dream* Shakespeare has declared that the lunatic, the lover and the poet are of imagination all compact and that

> The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven,
> And, as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shapes and gives to airy nothing
> A local habitation and a name.

Kālidāsa possesses great powers of imagination no doubt, but he seems to lack the eye, that rolls in a fine frenzy from heaven

to earth and earth to heaven and also the faculty which gives to airy nothing a local habitation and a name. One Sanskrit poet fully rises to the ideal of Shakespeare and that is Bāṇa. His high flights of imagination, especially in the descriptive passages, are simply wonderful. Like Shakespeare he also has in one place(42) linked the lover and the poet together for their heaven-rolling imagination. But he does not, however, bring the lunatic to associate with them.

We want to test Kālidāsa from another point of view. In those memorable lines from *The Fall of Hyperion* Keats has declared that none but those, 'to whom the miseries of the world are misery and will not let them rest,' can usurp the height in the temple of Sarasvatī, which is attained by real poets. He, therefore, says,

> Yes, I must pass them for a nobler life,
> Where I may see the agonies, the strife,
> Of human hearts.
>
> *Sleep and Poetry*

What is the position of Kālidāsa from this point of view? Does he feel the miseries of the world to be misery? Do they disturb his rest? We think not. This point is hardly susceptible of exact proof. Only personal impressions, obtained by constant perusal of his works, are to be recorded and they must be taken for what they are worth. A poet, attached to the court of a great Emperor, we feel, Kālidāsa was more or less aristocratic in his temperament. His numerous engagements probably left him little time for sympathising with the suffering multitude. Though not quite so callous to the world's miseries as Duṣyanta was to Haṁsapadikā's piteous tale of love, Kālidāsa surely was not a person to weep for other people's distress, like the creepers that shed tears at Śakuntalā's departure. He did not possess the aristocratic contempt for the populace, to be sure. He moved among men, women and children, understood their difficulties, gauged the secrets of their hearts and knew well the workings of their minds. But he did all this in a more or less objective manner. His own soul was not very much touched.

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(42) Vide कादम्बरी p. 199, ll. 12-19 (Peterson).

Bāṇa's was another typical poetical soul. He knew how full of miseries the world was. Those miseries were too much for his sensitive mind. He wanted to fly away from the world, even like Śārṅgarava from Duṣyanta's capital. He, therefore, created an atmosphere of idealism for himself and scarcely descended from the heights of the blissful Himālayas into the world of grim realities to face the miseries of life and the agonies of human hearts. Of the darker aspects of life he seemed to fight shy. With him everything was ideal. Even the grief of Mahāśvetā and Kādambarī is described in an ideal manner.

But when we come to Bhavabhūti, we meet quite a different personality. Here was a man, who, like Shakespeare's Miranda, had suffered with those that he saw suffer. He enjoyed no royal patronage. He did not bask in the sunshine of imperial favour. He had to work out a way for himself through a somewhat unsympathetic world. He realised the miseries of the distressed and enjoyed no rest. By some kind of 'āntaraḥ kopi hetuḥ' (U. vi. 12) he thought himself to be allied with suffering humanity. His heart was full of sympathy for his brethren, so full that he hardly found words enough to express his emotion. His poetry is full of indications of this state of mind. Words like 'kopi' 'kimapi' are of frequent occurrence. Bhavabhūti's sympathy did not end here. He wanted to relieve the world's distress. He was prepared to make the most exacting sacrifice for this purpose. He would forgo affection, compassion, personal happiness and even the Jānakī (the most valued person) of his life for the sake of the world (U. i. 12). Surely, the High Prophetess, before whom Keats stood in *The Fall of Hyperion*, would not grudge to admit Bhavabhūti to the height reserved for the very highest.

IX KĀLIDĀSA'S LITERARY STYLE

Lastly, we want to say a few words regarding Kālidāsa's literary style. The first characteristic that strikes us is the ease with which the poet writes. He appears to be always at home in his subject. Never for a moment does he seem to be at a loss for an adequate word or expression to convey his meaning. He wields an exceedingly facile pen and possesses complete control over the language. Laboured, elaborate construc-

tions and expressions are prominent by their absence. His style never shows conscious premeditation or effort, or even subsequent improvement. Shakespeare once said that he never blotted a line and Ben Jonson wished that he had done so in the case of a hundred. Kālidāsa can easily boast of his execution in Shakespeare's way without exposing himself to a similar retort.

The second prominent feature of Kālidāsa's style is that it is so concise. He never uses more words than are absolutely necessary. His lines are so compressed. His peculiarity is to suggest much more than what he expresses. He makes his words convey so much meaning that the language seems actually to break under it. In this he offers a striking contrast to Bhavabhūti. This has been well brought out by Sir R. G. Bhandarkar: 'Kālidāsa, as Professor Wilson remarks, has more fancy. He is a greater artist than Bhavabhūti. The former *suggests* or *indicates* the sentiment, which the latter *expresses* in forcible language. The characters of the latter, overcome by force of passion, often weep bitterly, while those of the former simply shed a few tears, if they do so at hall. In the language of Sanskrit critics Kālidāsa's *rasa* is conveyed or *abhivyakta* by the *lakṣya* or the *vyaṅgya* sense of words, while Bhavabhūti's is conveyed by the *vācya* sense' (Preface to the Mālatīmādhava. p. xii).

Another peculiarity of Kālidāsa is his fine sense of propriety in the selection of a suitable style for his various characters. He is a master of a variety of style, which he so appropriately displays as occasion arrives. His skill lies in adapting a particular style to a particular character. A notable example of this faculty is the style in which the Purohita in the fifth Act speaks (vide our Notes on v. 29.3-6). His women, for example, never use long compounds,or speak in measured language, a feature which is so noticeable in Bhavabhūti. That a character should be so unlettered as to speak ordinarily in Prākṛta but use in that Prākṛta long and involved compounds, a phenomenon, which makes Bhavabhūti's Mālatīmādhava so offensive, does not disfigure Kālidāsa's dramas. His characters utter short pithy sentences, exactly like those that people use in their ordinary life. This

naturalness of speech that his characters display is in no small way responsible for the vivid realism that pervades his composition.

Kālidāsa writes in what is technically known as the Vairdarbhī style,(43) the chief features of which are sweet words and graceful composition with no or very few compounds. His langugge is easy, clear and flowing. Its simplicity and elegance are proverbial. It is free from those arificialities of construction, punning subtleties and jingling assonances of sounds that form at once the strength and weakness of Bāṇa. Kālidāsa's diction is always pure and chaste, smooth and graceful and the choice of his words is happy and often exceedingly felicitous. He uses a large variety of words, though their actual number is not counted, as in the case of some western poets. But they are always of common occurrence and we never meet in his composition with obsolete and out-of-the-way words that often bar our way in Bāṇa or Bhavabhūti.

A traditional stanza assigns to Kālidāsa special eminence in the use of similes. This claim is based not so much on their novel or amazing character as on their appropriateness. His ascetics, for example, use similes which would naturally occur to them and are appropriate to their daily practices. Kālidāsa often embellishes his style by the use of other figures of speech such as Utprekṣā, Prativastūpamā, Dṛṣṭānta, Virodha and Arthāpatti, but he never seems to make any special efforts for them. His greatness in the use of generalisations or Arthāntaranyāsas is even more prominently observed than in similes. These generalisations have become the common stock of the language

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(43) The Vaidarbhī style is thus defined:—

'श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।
अर्थव्यक्तिरुदारत्वमोजःकान्तिसमाधयः ॥ 41
इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः ।
एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि ॥ 42'

—काव्यादर्श i

'समग्रैरोजःप्रसादप्रभृतिभिर्गुणैरुपेता वैदर्भी नाम रीतिः । अस्पृष्टा दोषमात्राभिः समग्रगुणगुम्फिता । विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥' वामन's वृत्ति on का. सू. 1. 2. 11;

'माधुर्यव्यञ्जकैर्वर्णैं रचना ललितात्मिका ।
अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ॥ 3' साहित्यदर्पण ix

The last definition should carefully be noted by the student.

and are on the lips of every Sanskrit-knowing person. Many a time they have become so much a part of ourselves that men repeating them hardly know that they come from Kālidāsa. Kālidāsa has enriched the Sanskrit language with more quotable lines and expressions than any other single author.

X KĀLIDĀSA, THE SHAKESPEARE OF INDIA

Kālidāsa is called the Shakespeare of India. The epithet is flattering to our sense of patriotism and when we find critics from Shakespeare's own country praise him in unstinted terms, we naturally feel elated at heart. But we must not lose sight of what exactly the epithet means. If it means that Kālidāsa is the greatest of Sanskrit dramatists, as Shakespeare is among the English, we understand the epithet correctly. But if it is understood in the sense, as it is more often than not understood by the common people, that Kālidāsa is as great as Shakespeare, we allow our patriotism to run amuck. With all due reverence for Kālidāsa's memory and admiration for his wonderful genius we must assert that there is no comparison between him and Shakespeare. By the sheer weight of his thirty-seven plays the 'sweet Swan of Avon' easily beats Kālidāsa, who has only three to his credit. Kālidāsa knew the world. His knowledge of men and women and the workings of their hearts was wonderful. But Shakespeare's knowledge was simply phenomenal. The extensive panorama of characters that he rolls before our vision in his plays, from which no scene of the world seems to be absent, strikes us dumb with admiration. It is impertinent to try to express his greatness in clumsy inadequate language. Beside the wonderful variety of Shakespeare's characters, Kālidāsa's extremely limited pictures sink into insignificance.

No doubt Kālidāsa's genius is allied to that of Shakespeare's. He possessed mighty potentialities. Both of them belong to the same species. But we must judge each by the amount of work each has put forth. Both of them are brothers, indeed, but one is an elder brother to whom the younger must look up to with reverence. Kālidāsa may have excelled Shakespeare in this particular or that. But that does

not revert their relation or raise him to equality with him. The error of assigning to Kālidāsa the same greatness as that of Shakespeare is analogous to that of some historical writers that place Śivājī on a level with Napoleon, or prove him even superior to the great French Emperor. Sober criticism must avoid such mistakes and look at the matter with the right perspective.

अथ

अभिज्ञानशाकुन्तलम्

प्रथमोऽङ्कः

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम्।
यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥ १ ॥

(नान्द्यन्ते) सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) आर्ये, यदि नेपथ्यविधानमवसितं, तर्हीतस्तावदागम्यताम्।

(प्रविश्य) नटी—अज्जउत्त, इयं ह्मि। आणवेदु अज्जो को णिओओ अणुचिट्ठीअदुत्ति। [आर्यपुत्र, इयमस्मि। आज्ञापयतु आर्यः को नियोगोऽनुष्ठीयतामिति।]

ACT I

May Īsa [that is, the supreme Lord Siva] protect you [Īsa,] who is possessed of those eight visible forms, [to wit, that viz. water] which [is] the first creation of the Creator, [that viz. fire] which carries the oblation offered according to injunction, and [that viz. the priest] which performs the sacrifice, [those] two [viz. the Sun and the Moon] which regulate time, [that viz. ether] which, having for its attribute the object of hearing [i. e. sound], remains pervading the universe, [that viz. the earth] which they designate as the source of all seeds, [and that viz. the air] by which the living are endowed with life. I

(*At the end of the benediction*)

Manager–(*Looking towards the curtain*) Noble Lady ! if the performance of [your] dressing is over, then just come over here.
(*Entering*) **Actress** :—My noble Lord ! here I am. Let your honour command as to what duty is to be executed.

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१ 'अभिज्ञानशकुन्तलम्' व. २ 'भूत' व–म. ३ 'प्रविशति सूत्रधारः' इत्यधिकं म–पुस्तके. ४ 'तर्हि' इति नास्ति न–पुस्तके; 'तदितः' क. ५ 'अज्ज (आर्य)' व–म. ६ नास्तीदं वाक्यं न–म–क–पुस्तकेषु.

६ **सूत्रधारः**—आर्ये, अभिरूपभूयिष्ठा परिषदियम् । अद्य खलु कालिदासग्रथितवस्तुनाभिज्ञानशाकुन्तलनामधेयेन नवेन नाटकेनोपस्थातव्यमस्माभिः । तत् प्रतिपात्रमाधीयतां यत्नः ।

२ **नटी**—सुविहिदप्पओअदाए अज्जस्स ण किं वि परिहाइस्सदि । [सुविहितप्रयोगतयार्यस्य न किमपि परिहास्यते ।]

सूत्रधारः—आर्ये, कथयामि ते भूतार्थम् ।

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥ २ ॥

नटी—एवं णेदम् । अणन्तरकरणिज्जं दाव अज्जो आणवेदु । [एवं नु इदम् । अनन्तरकरणीयं तावदार्य आज्ञापयतु ।]

३ **सूत्रधारः**—किमन्यदस्याः परिषदः श्रुतिप्रसादनतः ।

नटी—अध कदमं उण उदुं अधिकरिअ गायिस्सम् । [अथ कतमं पुनर्ऋतुमधिकृत्य गास्यामि ।]

Manager—Noble Lady ! this assembly is for the most part composed of learned men. To-day, indeed, we have to wait upon [it] with a new drama, Abhijñāna-Śākuntala by name, the plot of which has been strung together by Kālidāsa. Let therefore [your] effort be bestowed on every character.

Actress—By reason of your honour's having well done [*i. e.* studied] the representation nothing at all will be wanting.

Manager—Noble Lady ! [I] tell you the truth.

[I] do not consider [my] knowledge of representation sound until [it cause] the satisfaction of the learned ; the mind of even the highly instructed [persons] is void of confidence in itself. **2**

Actress—Is this so ? Let your honour now (*tavat*) command what is next to be done.

Manager—What else [more] than to please the ears of this audience ?

Actress—Then, concerning which season shall I sing ?

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१ 'शकुन्तलाख्येन' व-क; म-पुस्तके नाटकनामधेयं नास्ति. २ 'परिहावयिस्सदि (परिहापयिष्यते)' म. ३ 'एव्वं एदम् (एवमेतत्)' म. ४ 'दाव (तावत्)' इत्येतन्नास्ति व-पुस्तके. ५ नटीवाक्यमेतत् नास्ति न-क-म पुस्तकेषु.

६ **सूत्रधारः**—नन्विममेव तावदचिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम् । संप्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥ ३ ॥

नटी—तह । [तथा ।] (गायति)

ईसीसिचुम्बिआइं भमरेहिं सुउमारकेसरसिहाइं ।
ओदंसयन्ति दअमाणा पमदाओ सिरीसकुसुमाइं ॥ ४ ॥
[ईषदीषच्चुम्बितानि भ्रमरैः सुकुमारकेसरशिखानि ।
अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ ४ ॥]

सूत्रधारः—आर्ये, साधु गीतम् । अहो रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्गः । तदिदानीं कतमत् प्रकरणमाश्रित्यैनमाराधयामः ।

३ **नटी**—णं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिण्णाणसाउन्दलं णाम अपुव्वं णाडअं पओए अधिकरीअदु त्ति । [नन्वार्यमिश्रैः प्रथममेवाज्ञप्तमभिज्ञानशाकुन्तलं नामापूर्वं नाटकं प्रयोगेऽधिक्रियतामिति ।]

Manager—Why, sing just with reference to this very summer time, which has recently set in and which is [so] suited to enjoyment. For, at present,

Are the days on which a plunge in water is pleasant, on which the sylvan breeze is fragrant owing to contact with Pāṭala flowers, on which sleep is easily induced in thickly shaded spots [and] which are charming towards [their] close. 3

Actress—So [be it]. (*Sings*)

Compassionate women use as ear-ornaments the Śirīṣa flowers, which are only gently kissed by bees and the tips of whose filaments are very delicate. 4

Manager—Noble Lady ! well sung. Ah ! the audience on all sides [looks] as though painted in a picture, with the functions of [its] mind riveted on the melody. Now then, having recourse to which drama shall we entertain it ?

Actress—Why, even at the outset it has been ordered by your reverence that a new drama named Abhijñāna-Śākuntala should be taken up for representation !

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१ 'तादिममेव' न-क; 'तदमुमेव' म. २ 'कतमं प्रयोगम्' म. ३ 'सउन्दलं (शकुन्तलम्)' व-क. ४ 'पओएण (प्रयोगेण)' व.

६ **सूत्रधारः**—आर्ये, सम्यगनुबोधितोऽस्मि । अस्मिन् क्षणे विस्मृतं खलु मया । कुतः ।

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥ (निष्क्रान्तौ)

इति प्रस्तावना

(ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च)

सूतः—(राजानं मृगं चावलोक्य) आयुष्मन्,

कृष्णसारे ददच्चक्षुस्त्वयि चाधिज्यकार्मुके ।
मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनम् ॥ ६ ॥

राजा—सूत, दूरममुना सारङ्गेण वयमाकृष्टाः । अयं पुनरिदानीमपि

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः
पश्चार्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् ।

Manager—Noble Lady ! I am well reminded. Indeed, I forgot [it] at this moment. How ?

I was forcibly carried away by the ravishing melody of your song, like King Dusyanta here by a very fleet antelope. 5

(*They two go out*)

END OF THE PROLOGUE

(*Then enters in a chariot the king, pursuing a deer* [*and*] *holding a bow with arrow* [*fixed*] *in hand, and the charioteer*)

Charioteer—(*Looking at the king and at the antelope*) Long-lived one !

Casting my eye on the black and spotted antelope and on you whose bow is strung, I behold, as it were, the holder of the Pināka [bow, that is, Lord Śiva] in person, chasing the deer. 6

King—Charioteer ! we have been drawn far by this antelope. Again even now he,

Whose glance is now and then fixed on the pursuing chariot in a manner graceful owing to the turn of his neck, who has entered to a great extent the fore-part of [his] body with the hinder half through fear of the descent of the arrow [and] who has strewn [his] track

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१ 'स्थापना' म. २ 'दत्तदृष्टिः' इत्यपि क्वचित् पाठः.

दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति ॥ ७ ॥

(सविस्मयम्) तदेष कथमनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तः ।

सूतः—आयुष्मन्, उद्घातिनी[1] भूमिरिति मया रश्मिसंयमनाद्रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः संवृत्तः[2] । संप्रति समदेशवर्तिनस्ते न दुरासदो भविष्यति ।

राजा—तेन हि मुच्यन्तामभीषवः ।

सूतः—यदाज्ञापयत्यायुष्मान् । (रथवेगं निरूप्य) आयुष्मन् पश्य पश्य ।

मुक्तेषु रश्मिषु निरायतपूर्वकाया
निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः ।
आत्मोद्धतैरपि रजोभिरलङ्घनीया
धावन्त्यमी मृगजवाक्षमयेव रथ्याः ॥ ८ ॥

राजा—सत्यमतीत्य हरितो हरींश्च वर्तन्ते वाजिनः । तथा हि ।

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with the half-chewed Darbha-blades dropping from his mouth opened through exhaustion, moves, observe, much more in the sky [but] little on the earth, owing to his lofty boundings. **7**

(*With surprise*) How, then, has he become visible to me [only] with efforts, while just I am closely following [him] !

Charioteer—Long-lived one ! I have slackened the speed of the chariot by drawing in the reins as the ground was uneven. Therefore, the deer there became separated by a very long distance. Now that you are on level ground, he will not be difficult to get at by you.

King—Then surely loosen the reins.

Charioteer—As the Long-lived one commands. (*Acting the speed of the chariot*) Long-lived one ! look ! look.

The reins being loosened, these horses gallop along as if with impatience of the speed of the deer, with the fore-part of [their] bodies fully stretched out, with the tips of [their] chowries quiverless, with [their] ears steady and erect [and becoming] incapable of being overtaken even by the dust raised by themselves. **8**

King—Really [our] horses are outstripping the horses of the sun (*harit*) and the horses of Indra (*hariḥ*). So, indeed,

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१ 'उत्खातिनी' ब–म. २ 'संवृत्तः' इति नास्ति न–क–पुस्तकयोः.

यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां
यदर्द्धे विच्छिन्नं भवति कृतसंधानमिव तत् ।
प्रकृत्या यद्वक्रं तदपि समरेखं नयनयो-
र्न मे दूरे किंचित् क्षणमपि न पार्श्वे रथजवात् ॥ ९ ॥

सूत, पश्यैनं व्यापाद्यमानम् । (शरसंधानं नाटयति ।)

(नेपथ्ये ।) भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

सूतः—(आकर्ण्यावलोक्य च) आयुष्मन्, अस्य खलु ते बाणपथवर्तिनः कृष्णसारस्यान्तरे तपस्विन उपस्थिताः ।

राजा—(ससंभ्रमम्) तेन हि प्रगृह्यन्तां वाजिनः ।

सूतः—तथा । (रथं स्थापयति)

(ततः प्रविशत्यात्मनातृतीयो वैखानसः)

वैखानसः—(हस्तमुद्यम्य) राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

न खलु न खलु बाणः संनिपात्योऽयमस्मिन्
मृदुनि मृगशरीरे पुष्पराशाविवाग्निः ।

That which [appears] minute to sight suddenly attains magnitude; that which really is disjointed becomes as if united; even that which by nature is crooked [appears] straight to [my] eyes; to me nothing even for a moment [remains] at a distance, nor at my side, owing to the velocity of the chariot. 9

Charioteer ! behold him being killed. (*Acts aiming the arrow*)

(**Behind the curtain**) Ho ! Ho ! King ! that is a deer [belonging] to the hermitage. [He] should not be killed, should not be killed.

Charioteer—(*Hearing and observing*) Long-lived one ! hermits, indeed, have arrived in the interval of the deer, who is within the range of your arrow.

King—(*Hastily*) Then, surely, let the horses be checked.

Charioteer—Very well. (*Stops the chariot*)

(*Then enters a hermit with two others*)

Hermit—(*Raising his hand*) King ! this is a deer of the hermitage. [He] should not be killed, should not be killed.

Not indeed ! not indeed ! should this arrow be made to descend upon the delicate body of a deer, like fire upon

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१ 'यदर्धे' व-न-म-क. २ 'पात' न-म. ३ न दृश्यतेऽयं श्लोकः न-म-क-पुस्तकेषु. ४ 'तूल' इति क्वचित् पाठः

क्व बत हरिणकानां जीवितं चातिलोलं
क्व च निशितनिपाता वज्रसाराः शरास्ते ॥ १० ॥

तत् साधुकृतसंधानं प्रतिसंहर सायकम् ।
आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि ॥ ११ ॥

राजा—एष प्रतिसंहृतः । (यथोक्तं करोति)

वैखानसः—सदृशमेतत् पुरुवंशप्रदीपस्य भवतः ।

[1]जन्म यस्य पुरोर्वंशे युक्तरूपमिदं तव ।
पुत्रमेवंगुणोपेतं चक्रवर्तिनमाप्नुहि ॥ १२ ॥

इतरौ—(बाहू उद्यम्य) सर्वथा चक्रवर्तिनं पुत्रमाप्नुहि ।

राजा—(सप्रणामम्) प्रतिगृहीतम् ।

वैखानसः—राजन्, समिदाहरणाय प्रस्थिता वयम् । एष खलु कण्वस्य कुलपतेरनुमालिनीतीरमाश्रमो[2] दृश्यते । न चेदन्यकार्यातिपातः, प्रविश्य प्रतिगृह्यतामातिथेयः सत्कारः । अपि च ।

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a heap of flowers! Where alas! is the extremely frail life of poor deer and where your arrows of sharp descent and adamantine strength. 10

Therefore, withhold your arrow which has been well aimed. Your weapon is for the protection of the distressed, [but] not to strike at the innocent. 11

King—Here it is withdrawn. (*Does as said*)

Hermit—This is worthy of you who, are the brilliant (*pra*) light of Puru's race.

This exceedingly becomes you whose birth is in the race of Puru. [May you] obtain a son, endowed with like virtues, [who would be] a universal emperor (*cakravartin*). 12

Others—(*Raising their hands*) Assuredly [you would] obtain a son, who would be a universal emperor.

King—(*With a bow*) Accepted.

Hermit—King! we have started for fetching fuel. Here, indeed, is seen on the bank of the Mālinī the hermitage of Kanva, the Lord of the Group. If it be not [the cause of] the neglect of other duties, [please,] enter and accept the hospitality due to guests. Moreover,

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१ न दृश्यतेऽयं श्लोकः क-पुस्तके. २ 'महर्षेरुपमालिनी' वः।

रम्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।
ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति ॥ १३ ॥

राजा—अपि संनिहितोऽत्र कुलपतिः ।

वैखानसः—इदानीमेव दुहितरं शकुन्तलामतिथिसत्काराय नियुज्य दैवमस्याः ३ प्रतिकूलं शमयितुं सोमतीर्थं गतः ।

राजा—भवतु । तामेव द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः कथयिष्यति[1] ।

वैखानसः—साधयामस्तावत् । (सशिष्यो निष्क्रान्तः)

६ **राजा**—सूत, चोदयाश्वान् । पुण्याश्रमदर्शनेन तावदात्मानं पुनीमहे ।

सूतः—यदाज्ञापयत्यायुष्मान् । (भूयो रथवेगं निरूपयति)

राजा—(समन्तादवलोक्य ।) सूत, अकथितोऽपि ज्ञायत एव यथायमा- ९ भोगस्तपोवनस्येति[2] ।

सूतः—कथमिव ।

राजा—किं न पश्यति भवान् । इह हि

Beholding the rites of ascetics, with their obstacles removed and [therefore] pleasing, you will understand how [effectively] your arm, marked with the scar of the bow-string, defends [them]. 13

King—Is the Lord of the Group present here ?

Hermit—Just now having directed his daughter Śakuntalā to offer hospitality to guests, he has gone to Somatīrtha to pacify her adverse fate.

King—Well, herself I shall see. She, indeed, will report me to the great sage as one whose devotion is known.

Hermit—Meanwhile [we] walk along. (*Goes out with pupils*)

King—Charioteer ! drive on the horses. [We] shall just purify ourselves with the sight of the holy hermitage.

Charioteer—As the Long-lived one commands. (*Again acts the speed of the chariot*)

King—(*Looking around*) Charioteer ! though untold, it is indeed (*eva*) known that this is the extension of the penance-grove !

Charioteer—How possibly ?

King—Do you not see ? For here [in some places],

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१ ‘ करिष्यति ’ **म–क.**　२ ‘ आश्रमाभोगः ’ **न.**

नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः
प्रस्निग्धाः क्वचिदिङ्गुदीफलभिदः सूच्यन्त एवोपलाः ।
विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा-
स्तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः ॥ १४ ॥

अपि च ।

कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला
भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन ।
एते चार्वागुपवनभुवि च्छिन्नदर्भाङ्कुरायां
नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥ १५ ॥

सूतः—सर्वमुपपन्नम् ।

राजा—(स्तोकमन्तरं गत्वा) तपोवननिवासिनामुपरोधो माभूत् । एतावत्येव रथं स्थापय यावदवतरामि ।

सूतः—धृताः प्रग्रहाः । अवतरत्वायुष्मान् ।

Are the [grains of] wild-rice beneath the trees, fallen from the mouths of hollows with parrots inside; somewhere stones, excessively oily, are plainly betrayed as crackers of Iṅgudī fruit; the deer, whose gait is undisturbed owing to the acquisition of confidence, stand the sound [of the chariot]; and the paths to reservoirs of water are marked with lines of the drippings from the skirts of bark-garments. 14

Moreover,

The trees have their roots washed by the waters of canals rippling in the wind; the [red] hue of the lustre of tender leaves is diversified by the smoke of ghee rising up; and here, in front, on the garden-ground where sprouts of Darbha-grass are cut, leisurely graze the young ones of deer, free from [all] fear. 15

Charioteer—All is reasonable.

King—(*Going a short distance*) Let there be no inconvenience to the residents of the penance grove. Stop the chariot just here so that I get down.

Charioteer—The reins are held in. Let the Long-lived one alight.

राजा—(अवतीर्य) सूत, विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । इदं ६ तावद् गृह्यताम् । (सूतस्याभरणानि धनुश्चोपनीय[1] ।) सूत, यावदाश्रमवासिनः प्रत्यवेक्ष्याहमुपावर्ते तावदार्द्रपृष्ठाः क्रियन्तां वाजिनः ।

सूतः—तथा । (निष्क्रान्तः)

९ **राजा**—(परिक्रम्यावलोक्य च) इदमाश्रमद्वारम् । यावत् प्रविशामि । (प्रविश्य । निमित्तं सूचयन्)

शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य ।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १६ ॥

(**नेपथ्ये** ।) इदो इदो सहीओ । [इत इतः सख्यौ ।]

राजा—(कर्णं दत्वा) अये, दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते । ३ यावदत्र गच्छामि । (परिक्रम्यावलोक्य च) अये, एतास्तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर्बालपादपेभ्यः पयो दातुमित एवाभिवर्तन्ते । (निपुणं निरूप्य) अहो, मधुरमासां दर्शनम् ।

King—(*Alighting*) Charioteer ! hermitages should, indeed, be entered in a modest dress. Just hold this. (*Having made over his ornaments and bow to the charioteer*) Charioteer ! by the time I come back, having visited the inmates of the hermitage, let the horses have their backs rendered wet.

Charioteer—Very well. (*Goes out*)

King—(*Going round and observing*) Here [is] the entrance to the hermitage. Let me enter. (*Entering and indicating an omen*)

> This ground of the hermitage is tranquil and [yet] my arm throbs ! Whence can arise its fruit here ? Or things destined to happen find doors everywhere. 16

(**Behind the curtain**) This way, this way, my friends !

King—(*Listening*) Ah ! to the right of the garden of trees something like a conversation is heard. I [shall] just go here. (*Going round and cbserving*) Ah ! here are the hermit-girls coming just this way to water young trees with watering-jars suited to their size. (*Eyeing closely*) Oh ! pleasing [is] their appearance !

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१ 'अर्पयति' इत्यधिकं न–पुस्तके.

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य।
दूरीकृता खलु गुणैरुद्यानलता वनलताभिः ॥ १७ ॥

यावदिमां छायामाश्रित्य प्रतिपालयामि। (विलोकयन् स्थित:)

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

३ **शकुन्तला**—इदो इदो सहीओ। [इत इतः सख्यौ।]

अनसूया—हला सउन्दले, तुवत्तो वि तादकस्सवस्स अस्समरुक्खआ पिअदरेत्ति तक्केमि। जं इमिणा णोमालिआकुसुमपेलवा तुमं वि एदाणं ६ आलवालपूरणे णिउत्ता। [हला शकुन्तले, त्वत्तोऽपि तातकाश्यपस्याश्रमवृक्षकाः प्रियतरा इति तर्कयामि। यदनेन नवमालिकाकुसुमपेलवा त्वमप्येतेषामालवालपूरणे नियुक्ता।]

९ **शकुन्तला**—ण केअलं तादणिओओ एव्व। अत्थि मे सोदरसणेहो एदेसु [न केवलं तातनियोग एव। अस्ति मे सोदरस्नेह एतेषु।] (वृक्षसेचनं रूपयति)

राजा—कथमियं सा कण्वदुहिता। असाधुदर्शी खलु तत्रभवान् काश्यपः, य १२ इमामाश्रमधर्मे नियुङ्क्ते।

If to people living in a hermitage [belongs] this figure difficult to be found in harems, [then] indeed, are garden-creepers distanced in virtues by forest-creepers. 17

Just resorting to this shade, [I shall] wait. (*Stands watching*)

(*Then enters Śakuntalā, engaged as described, with two friends*)

Śakuntalā—This way, this way, my friends!

Anasūyā—Friend Śakuntalā! I guess the trees in the hermitage are dearer to father Kāśyapa than even you; since he has appointed even you, who are delicate like the Navamālikā flower, to fill their basins!

Śakuntalā—Not merely father's command alone! I have a fraternal affection towards them. (*Gesticulates watering the trees*)

King—How! is this that daughter of Kaṇva? Void of discrimination, indeed, is his reverence Kāśyapa, who appoints her to the duties of the hermitage.

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१ 'जेण (येन)' व-न-क. २ 'पंसला (पेशला)' म. ३ 'हला अणसूए (हला अनसूये)' इत्यधिकं व-पुस्तकेऽत्र.

इदं किलाव्याजमनोहरं वपु-
स्तपःक्षमं साधयितुं य इच्छति ।
ध्रुवं स नीलोत्पलपत्रधारया
शमीलतां[1] छेत्तुमृषिर्व्यवस्यति ॥ १८ ॥

भवतु । पादपान्तर्हित एव विश्रब्धां[2] तावदेनां पश्यामि । (तथा करोति)

शकुन्तला—सहि अणसूए, अदिपिणद्धेण वक्कलेण पिअंवदाए णिअन्तिद-
३ म्हि । सिढिलेहि दाव णं । [सखि अनसूये अतिपिनद्धेन वल्कलेन प्रियंवदया नियन्त्रितास्मि । शिथिलय तावदेतत् ।]

अनसूया—तह । [तथा ।] (शिथिलयति)

६ **प्रियंवदा**—(सहासम्) एत्थ पओहरवित्थारइत्तअं अत्तणो जोव्वणं उवालह । मं किं उवालम्भेसि [अत्र पयोधरविस्तारयितृकमात्मनो यौवनमुपालभस्व । मां[3] किमुपालभसे ।]

९ **राजा**—[4]सम्यगियमाह ।

इदमुपहितसूक्ष्मग्रन्थिना स्कन्धदेशे
स्तनयुगपरिणाहाच्छादिना वल्कलेन ।

The sage, who possibly expects to render this artlessly attractive form capable of penance, certainly attempts to cut a Śamī branch with the edge of the petal of a blue lotus. 18

Well, being just concealed by trees I [shall] now (*tāvat*) observe her at ease. (*Does so*)

Śakuntalā—Friend Anasūyā ! I am pinioned by Priyaṁvadā with a bark too tightly fastened. Just loosen this.

Anasūyā—Very well ! (*Loosens*)

Priyaṁvadā-(*With a laugh*) In this matter blame your youth, which causes the expansion of breasts ! Why do you blame me ?

King— This [girl] has said well.

This blooming body of hers, [dressed] in a bark which covers the expanse of her two breasts and has its delicate knots fastened on the region of her shoulders, does not

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१ 'समिल्लताम्' न-म. २ 'विश्रब्धम्' न-म; 'विश्वस्ताम्' व. ३ नास्तीदं वाक्यं न-क-म-पुस्तकेषु. ४ इत आरभ्य 'अथवा' इत्यन्तं न दृश्यते न-क-म-पुस्तकेषु.

वपुरभिनवमस्याः पुष्यति स्वां न शोभां
कुसुममिव पिनद्धं पाण्डुपत्रोदरेण ॥ १९ ॥

अथवा काममननुरूपमस्या वपुषो वल्कलं न पुनरलंकारश्रियं न पुष्यति। कुतः।

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ २० ॥

शकुन्तला—(अग्रतोऽवलोक्य) एसो वादेरिदपल्लवङ्गुलीहिं तुवरेदि विअ मं केसररुक्खओ। जाव णं संभावेमि। [एष वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मां केसरवृक्षकः। यावदेनं संभावयामि।] (परिक्रामति)

प्रियंवदा—हला सउन्दले, एत्थ एव्व दाव मुहुत्तअं चिट्ठ। [हला शकुन्तले, अत्रैव तावन्मुहूर्तं तिष्ठ।]

शकुन्तला—किंणिमित्तं। [किं निमित्तम्।]

प्रियंवदा—जाव तुए उवगदाए लदासणाहो विअ अअं केसररुक्खओ पडिभादि। [यावत् त्वयोपगतया लतासनाथ इवायं केसरवृक्षकः प्रतिभाति।]

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exhibit its proper charm, like a flower enveloped in the interior of a pale leaf. 19

Or rather, granted that the bark is unsuited to her form, but it is not that it does not cherish the charm of embellishments! Why?

A lotus, though encased in moss, is charming; the speck, though dark, heightens the beauty of the moon; this slender lady is more attractive even with the bark; what, indeed, is possibly not an embellishment to lovely forms? 20

Śakuntalā—(*Looking in front*) This Kesara tree as though hastens me on with its fingers of leaves set in motion by the wind. Let me just honour it. (*Moves about*)

Priyaṁvadā—Dear Śakuntalā! just stay there only for a time.

Śakuntalā—What for?

Priyaṁvadā—For with you near, this Kesara tree appears as though possessed of a creeper!

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१ 'वयसः' न-म. २ नास्तीदं न-क-म-पुस्तकेषु.

१ **शकुन्तला**—अदो क्खु पिअंवदा सि तुमं । [अतः खलु प्रियंवदासि त्वम् ।]

राजा—प्रियमपि तथ्यमाह शकुन्तलां प्रियंवदा । अस्याः खलु

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।
कुसुममिव लोभनीयं यौवनमङ्गेषु संनद्धम् ॥ २१ ॥

अनसूया—हला सउन्दले, इअं सअंवरवहू सहआरस्स तुए किदणामहेआ वणजोसिणित्ति णोमालिआ । णं विसुमरिदा सि । [हला शकुन्तले, इयं ३ स्वयंवरवधूः सहकारस्य त्वया कृतनामधेया वनज्योत्स्नेति नवमालिका । एनां विस्मृतासि ।]

शकुन्तला—तदा अत्ताणं वि विसुमरिस्सं । (लतामुपेत्यावलोक्य च) हला, ६ रमणीए क्खु काले इमस्स लदापाअवमिहुणस्स वइअरो संवुत्तो । णवकुसुम-जोव्वणा वणजोसिणी, सिणिद्धपल्लवदाए उवभोअक्खमो सहआरो । [तदात्मा-नमपि विस्मरिष्यामि । (लतामुपेत्यावलोक्य च) हला, रमणीये खलु काले ९ एतस्य लतापादपमिथुनस्य व्यतिकरः संवृत्तः । यन्नवकुसुमयौवना वनज्योत्स्ना, स्निग्धपल्लवतयोपभोगक्षमः सहकारः ।] (पश्यन्ती तिष्ठति)

प्रियंवदा—अणसूए, जाणासि किंणिमित्तं सउन्दला वणजोसिणिं आदिमेत्तं

Śakuntalā—Hence, indeed, you are called Priyaṁvadā.

King—Though agreeable, [yet] the truth Priyaṁvadā has said to Śakuntalā. Indeed, her

Lower lip has the redness of a fresh leaf, her arms imitate tender twigs [and] youth, attractive like a flower, pervades her limbs. 21

Anasūyā—Dear Śakuntalā ! here is the Navamālikā, the self-elected wife of the mango-tree, named by you Vanajyotsnā. Have you forgotten it ?

Śakuntalā—Then, I shall forget even myself ! (*Approaching the creeper and looking at it*) Dear ! at a charming season, indeed, has the union between this pair, the creeper and the tree, taken place. Since Vanajyotsnā is possessed of youth [marked] with fresh flowers [and] the mango tree is capable of enjoyment owing to [its] possession of lovely leaves.

Priyaṁvadā—Anasūyā ! do you know for what reason

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१ 'न पुनः प्रियंवदा । प्रियमपि तथ्यमाह' म. २ 'यत्' इत्येतन्नास्ति च-न-क-पुस्तकेषु. ३ 'बद्ध' व-क-म.

१२ पेक्खदित्ति । [अनसूये, जानासि किंनिमित्तं[1] शकुन्तला वनज्योत्स्नामतिमात्रं पश्यतीति ।]

अनसूया--ण क्खु विभावेमि । कहेहि । [न खलु विभावयामि । कथय ।]

१५ **प्रियंवदा**—जह वणजोसिणी अणुरूवेण पाअवेण संगदा । अवि णाम एव्वं अहं वि अत्तणो अणुरूवं वरं लहेअंत्ति । [यथा वनज्योत्स्नानुरूपेण पादपेन संगता, अपि नामैवमहमप्यात्मनोऽनुरूपं वरं लभेयेति ।]

१८ **शकुन्तला**—एसो णूणं तुह अत्तगदो मणोरहो । [एष नूनं तवात्मगतो मनोरथः ।] (कलशमावर्जयति)

राजा—अपि नाम कुलपतेरियमसवर्णक्षेत्रसंभवा स्यात् । अथवा कृतं संदेहेन

> **असंशयं क्षत्रपरिग्रहक्षमा**
> **यदार्यमस्यामभिलाषि मे मनः ।**
> **सतां हि संदेहपदेषु वस्तुषु**
> **प्रमाणमन्तःकरणप्रवृत्तयः ॥ २२ ॥**

तथापि तत्त्वत एनामुपलप्स्ये ।

शकुन्तला—(ससंभ्रमम्) अम्मो । सलिलसेअसंभमुग्गदो णोमालिअं उज्झिअ

Śakuntalā is looking exceedingly at Vanajyotsnā?

Anasūyā—I really cannot guess! Tell [me].

Priyaṁvadā—'As Vanajyotsnā is united with a suitable tree, so may I also obtain a bridegroom worthy of me.' This [is what she is thinking].

Śakuntalā—This certainly is the desire within your own self. (*Bends the pitcher*)

King—Can it be that this [girl] is sprung from a wife (*kṣetram*) of the Lord of the Group not belonging to his own class? Or away with doubt.

> Undoubtedly she is capable of being wedded by a Kṣatriya, since my honourable mind has a longing for her; for to the good, in matters that are subjects of doubt, the inclinations of [their] hearts are the [deciding] authority. **22**

Nevertheless I shall ascertain the truth regarding her.

Śakuntalā—(*In confusion*) Ah! starting up in confusion

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१ 'निमित्तम्' इत्येतन्नास्ति **न-क-म**-पुस्तकेषु.

[३] वअणं मे महुअरो अहिवट्टइ । [अम्मो । सलिलसेकसंभ्रमोद्गतो नवमालिकामुज्झित्वा वदनं मे मधुकरोऽभिवर्तते ।] (भ्रमरबाधां रूपयति)

राजा—(सस्पृहमवलोक्य)

> च[३]लापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
> रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।
> क[४]रं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं
> वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥ २३ ॥

शकुन्तला—ण एसो धिट्ठो विरमदि । अण्णदो गमिस्सं । (पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कहं इदो वि आअच्छदि । हला, परित्ताअह मं [३] इमिणा दुव्विणीदेण दुट्ठमहुअरेण पडिहूअमाणं । [न एष धृष्टो विरमति ।

[caused] by the sprinkling of water, a bee having left the Navamālikā, is hovering round my face. (*Gesticulates annoyance by the bee*)

King—(*Looking longingly*)

You touch repeatedly her quivering eye the corners of which are tremulous ; hovering near her ear you sweetly hum, as though whispering a secret [of love] ; in spite of her waving her hand you drink her lower lip, the very essence of enjoyment ; [whilst] we, [O] bee ! are undone through search for truth [regarding her]; you, indeed, are blessed ! 23

Śakuntalā—This impudent [bee] won't stop. I shall move elsewhere. (*Standing at another step and casting a glance*)

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१ 'संभन्तो (संभ्रान्तः)' म-क. २ 'अहिहोदि (अभिभवति)' म. ३ अस्मात् श्लोकात् प्राक् 'साधु बाधनमपि रमणीयमस्याः ।

> यतो यतः षट्चरणोऽभिवर्तते
> ततस्ततः प्रेरितलोललोचना ।
> विवर्तितभ्रूरियमद्य शिक्षते
> भयादकामापि हि दृष्टिविभ्रमम् ॥

अपि च सासूयम्' इत्याधिकं व-पुस्तके. ४ 'करौ' न-क. ५ 'दुट्ठो (दुष्टः)' न-म.

अन्यतो गमिष्यामि । (पदान्तरे स्थित्वा। सदृष्टिक्षेपम्) कथमितोऽप्यागच्छति । हला परित्रायेथां मामनेन दुर्विनीतेन दुष्टमधुकरेण परिभूयमानाम् ।]

६ **उभे**—(सस्मितम् ।) का वअं परित्तादुं । दुस्सन्दं अक्कन्द । राअरक्खिदव्वाइं तवोवणाइं णाम । [के आवां परित्रातुम् । दुष्यन्तमाक्रन्द । राजरक्षितव्यानि तपोवनानि नाम ।]

९ **राजा**—अवसरोऽयमात्मानं प्रकाशयितुम् । न भेतव्यं न भेतव्यम्–(इत्यर्धोक्ते । स्वगतम्) राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावदभिधास्ये ।

शकुन्तला—(पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कहं इदोवि मं अणुसरदि । १२ [कथमितोऽपि मामनुसरति ।]

राजा—(सत्वरमुपसृत्य)

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ?
अयमाचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥ २४ ॥

(सर्वा राजानं दृष्ट्वा किंचिदिव संभ्रान्ताः)

How ! he is coming even this way ! Friends ! protect me, who am being attacked by this ill-behaved wicked bee.

Friends—(*With a smile*) Who are we to defend ? Cry out to Dusyanta. Indeed, penance groves are to be protected by the king.

King—Here is an opportunity to disclose myself. Do not be alarmed, do not be alarmed ! (*To himself, when this is half said*) But my royal character would be disclosed. Well, I shall just speak thus—

Śakuntalā—(*Standing at another step and casting a glance*) How ! he is pursuing me even this way !

King—(*Approaching with haste*)

Who is this that is practising rudeness towards innocent hermit girls, whilst a descendant of Puru, the chastiser of the ill-behaved, governs the earth ? 24

(*All become somewhat confused to see the king*)

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१ 'दुष्ट' इत्येतन्नास्ति म-पुस्तके. २ अस्यार्धोक्तस्य स्थाने 'कः कोऽत्र भोः' इति म--पुस्तके.

अनसूया—अज्ज, ण क्खु किंवि अच्चाहिदं । इअं णो पिअसही महुअरेण
३ अहिहूअमाणा कादरीभूदा । [आर्य, न खलु किमप्यत्याहितम् । इयं नौ प्रियसखी मधुकरेणाभिभूयमाना कातरीभूता ।] (शकुन्तलां दर्शयति)

राजा—(शकुन्तलाभिमुखो भूत्वा) अपि तपो वर्धते ।

६ (शकुन्तला साध्वसादवचना तिष्ठति)

अनसूया—दाणिं अदिहिविसेसलाहेण । हला सउन्दले, गच्छ उडअं । फलमिस्सं अग्घं उवहर । इदं पादोदअं भविस्सदि । [इदानीमतिथिविशेषला-
९ भेन । हला शकुन्तले, गच्छोटजम् । फलमिश्रमर्घमुपहर । इदं पादोदकं भविष्यति ।]

राजा—भवतीनां सूनृतयैव गिरा कृतमातिथ्यम् ।

प्रियंवदा—तेण हि इमस्सिं पच्छाअसीअलाए सत्तवणवेदिआए मुहुत्तअं
१२ उवविसिअ परिस्समविणोदं करेदु अज्जो । [तेन ह्यस्यां प्रच्छायशीतलायां सप्तपर्णवेदिकायां मुहूर्तमुपविश्य परिश्रमविनोदं करोत्वार्यः ।]

राजा—ननु यूयमप्यनेन कर्मणा परिश्रान्ताः ।

१५ **अनसूया**—हला सउन्दले, उइदं णो पज्जुवासणं अदिहीणं । एत्थ उवविसह्म । [हला शकुन्तले, उचितं नः पर्युपासनमतिथीनाम् । अत्रोपविशामः ।] (सर्वा उपविशन्ति)

Anasūyā—Noble Sir ! Nothing, indeed, very dangerous. This our friend, being assailed by a bee, became alarmed. (*Points to Śakuntalā*)

King—(*Turning his face towards Śakuntalā*) Does [your] penance prosper ?

(*Śakuntalā stands speechless through nervousness*)

Anasūyā—Now by the acquisition of a distinguished guest. Dear Śakuntalā ! go to the hermitage [and] fetch an offering mixed with fruit. This will serve as water for the feet.

King—By your kind yet sincere (*sūnṛta*) words themselves hospitality has been rendered.

Priyaṁvadā—Then, indeed, let your honour divert your fatigue by sitting for a while on this verandah round the Saptaparṇa tree, which is cool and possessed of dense shade.

King—Why ! you also are fatigued by this work.

Anasūyā—Dear Śakuntalā ! it is proper for us to wait upon our honoured guest. Let us sit here. (*All sit down*)

' नूतम् ' व-न-क.

१८ **शकुन्तला**—(आत्मगतम्) किं णु क्खु इमं पेक्खिअ तवोवणविरोहिणो विआरस्स गमणीअह्मि संवुत्ता। [किं नु खल्विमं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीयास्मि संवृत्ता ।]

२१ **राजा**—(सर्वा विलोक्य) अहो समवयोरूपरमणीयं भवतीनां सौहार्दम् ।

प्रियवंदा—(जनान्तिकम्) अणसूए, को णु क्खु एसो चउरगम्भीराकिदी महुरं पिअं आलबन्तो पहाववन्दो विअ लक्खीअदि । [(जनान्तिकम्) २४ अनसूये, को नु खल्वेष चतुरगम्भीराकृतिर्मधुरं प्रियमालपन् प्रभाववानिव लक्ष्यते।]

अनसूया—सहि, मम वि अत्थि कोदूहलं । पुच्छिस्सं दाव णं । (प्रकाशम्) अज्जस्स महुरालावजणिदो वीसम्भो मं मन्तावेदि । कदमो अज्जेण राएसिणो २७ वंसो अलंकरीअदि, कदमो वा विरहपज्जुस्सुअजणो किदो देसो, किंणिमित्तं वा सुउमारदरो वि तवोवणगमणपरिस्समस्स अत्ता पदं उवणीदो । [सखि, ममाप्यस्ति कौतूहलम् । प्रक्ष्यामि तावदेनम् । (प्रकाशम्) आर्यस्य मधुरालाप- ३० जनितो विस्रम्भो मां मन्त्रयते । कतम आर्येण राजर्षेर्वंशोऽलंक्रियते, कतमो वा विरहपर्युत्सुकजनः कृतो देशः, किंनिमित्तं वा सुकुमारतरोऽपि तपोवनगमनपरिश्रमस्यात्मा पदमुपनीतः ।]

Sakuntala—(*To herself*) How is it that having seen this [person] I have become susceptible of an emotion opposed to a penance grove.

King—(*Looking at all*) How charming is your friendship owing to your equal age and beauty.

Priyaṁvadā—(*Aside*)Anasūyā ! who, indeed, may this be, that being lively and dignified in appearance [and] talking in a pleasing and sweet manner, appears as though endowed with majesty ?

Anasūyā—Friend ! I too possess the curiosity. I shall just ask him. (*Aloud*) The confidence created by your honour's sweet words prompts me to speak. Which family of royal sages is adorned by your honour ? Which country has its people rendered anxious through separation [from you] ? For what reason has your self, though extremely delicate, been subjected to the fatigue of a visit to the penance grove ?

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१ 'प्रभवन् दाक्षिण्यमपि करोति' म. २ 'तपोवनपरिश्रमस्य' म.

३३ **शकुन्तला**—(आत्मगतम्) हिअअ, मा उत्तम्म । एसा तुए चिन्तिदं[1] अणसूआ मन्तेदि । [हृदय, मोत्ताम्य । एषा त्वया चिन्तितमनसूया मन्त्रयते ।]

राजा—(आत्मगतम्) कथमिदानीमात्मानं निवेदयामि, कथं वात्मापहारं ३६ करोमि । भवतु । एवं तावदेनां वक्ष्ये । (प्रकाशम्) भवति, यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सोऽहमविघ्नक्रियोपलम्भाय धर्मारण्यमिदमायातः ।

अनसूया—सणाहा दाणिं धम्मआरिणो । [सनाथा इदानीं धर्मचारिणः ।]

३९ (शकुन्तला शृङ्गारलज्जां रूपयति)

सख्यौ—(उभयोराकारं विदित्वा । जनान्तिकम्) हला सउन्दले, जइ एत्थ अज्ज तादो संणिहिदो भवे—[हला शकुन्तले, यद्यत्राद्य तातः संनिहितो भवेत् —]

४२ **शकुन्तला**—तदो किं भवे । [ततः किं भवेत् ।]

सख्यौ—इमं जीविदसव्वस्सेण वि अदिहिविसेसं किदत्थं करिस्सदि । [इमं जीवितसर्वस्वेनाप्यतिथिविशेषं कृतार्थं करिष्यति ।]

४५ **शकुन्तला**—तुह्मे अवेध । किं वि हिअए करिअ मन्तेध । ण वो वअणं सुणिस्सं । [युवामपेतम् । किमपि हृदये कृत्वा मन्त्रयेथे । न युवयोर्वचनं श्रोष्यामि ।]

Śakuntalā—(*To herself*) Heart ! do not be impatient ! Here is Anasūyā uttering your thought.

King—(*To himself*) How shall I disclose myself now ? Or how shall I make concealment of myself ? Well ! I shall just say thus to her. (*Aloud*) Lady ! here I, who am appointed by the king, the descendant of Puru, to the office of [the superintendent of] religion, have arrived at this sacred grove to ascertain [if your] rites are free from obstacles.

Anasūyā—The performers of religious duties have now [secured their] guardian.

(*Śakuntalā gesticulates bashfulness of love*)

Friends—(*Understanding the gestures of both. Aside*) Dear Śakuntalā ! if to-day father had been present here—

Śakuntalā—What would happen then ?

Friends—He would bless this distinguished guest even with the all-in-all of [his] life.

Śakuntalā—Get you away. Fancying something in your mind, you speak ! I won't listen to your words.

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१ ' चिन्तिदाइं (चिन्तितानि)' न-क.

राजा—वयमपि तावद्भवत्योः सखीगतं किमपि पृच्छामः ।

४८ सख्यौ—अज्ज, अनुग्गहो विअ इअं अब्भत्थणा । [आर्य, अनुग्रह इवेयमभ्यर्थना ।]

राजा—भगवान् काश्यपः शाश्वते [1]ब्रह्मणि स्थित इति प्रकाशः[2] । इयं च
५१ वः सखी तदात्मजेति कथमेतत् ।

अनसूया—सुणादु अज्जो । अत्थि को वि कोसिओत्ति गोत्तणामहेओ महाप्पहावो राएसी । [शृणोत्वार्यः । अस्ति कोऽपि कौशिक इति गोत्रनामधेयो
५४ महाप्रभावो राजर्षिः ।]

राजा—अस्ति । श्रूयते ।

अनसूया—तं णो पिअसहीए पहवं अवगच्छ । उज्झिआए सरीरसंवड्ढणादिहिं
५७ तादकस्सवो से पिदा । [तमावयोः प्रियसख्याः प्रभवमवगच्छ । उज्झितायाः शरीरसंवर्धनादिभिस्तातकाश्यपोऽस्याः पिता ।]

राजा—उज्झितशब्देन जनितं मे कौतूहलम् । आ मूलाच्छ्रोतुमिच्छामि ।

६० अनसूया—सुणादु अज्जो । पुरा किल तस्स राएसिणो उग्गे तवसि वट्टमाणस्स किंवि जादसङ्केहिं देवेहिं मेणआ णाम अच्छरा पेसिदा णिअमविग्घकालिणी ।

King—We also just ask something concerning your friend.

Friends—Noble Sir! like a favour [is] this.

King—His reverence Kāśyapa observes perpetual celibacy-thus [he is] known. And this your friend [is] his daughter-how [can] this [be] so?

Anasūyā—May your honour hear. There is a certain royal sage of great prowess whose family name [is] this [viz.] Kauśika.

King—There is, I hear.

Anasūyā—Know him to be the progenitor of our friend. Father Kāśyapa is her father by reason of his fostering her body etc., when she was deserted.

King—The word ‘ deserted ’ has excited my curiosity. I wish to hear from the beginning.

Anasūyā—May your honour hear. Formerly, they say, to that royal sage, who was practising rigorous penance, was

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१ ‘ब्रह्मणि वर्तते’ म २ ‘प्रकाशम्’ व.

[शृणोत्वार्यः । पुरा किल तस्य राजर्षेरुग्रे तपसि वर्तमानस्य किमपि जातशङ्कै-
६७ र्देवैर्मेनका नामाप्सराः प्रेषिता नियमविघ्नकारिणी ।]

राजा—अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ।

अनसूया—तदो वसन्तोदारसमए से उम्मादइत्तअं रूवं पेक्खिअ—
६६ [ततो वसन्तावतारसमये तस्या उन्मादयितृकं रूपं प्रेक्ष्य–] (अर्धोक्ते लज्जया विरमति ।)

राजा—परस्ताज्ज्ञायत एव । सर्वथाप्सरःसंभवैषा ।

६९ अनसूया—अह इं । [अथ किम् ।]

राजा—उपपद्यते ।

मानुषीषु कथं वा स्यादस्य रूपस्य संभवः ।
न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥ २५ ॥

(शकुन्तलाधोमुखी तिष्ठति)

राजा—(आत्मगतम्) लब्धावकाशो मे मनोरथः । किंतु सख्याः परिहासो-
३ दाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः ।

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sent by the gods, who somehow grew alarmed, a nymph named Menakā, to cause obstacles to his vows.

King—There is this dread of the gods regarding others' practice of penance.

Anasūyā—Then, at the time of the advent of the spring, having seen her intoxicating form—(*Stops through bashfulness when half said*)

King—The sequel is quite understood. Verily, she is born of a nymph.

Anasūyā—Exactly [lit. what then ?].

King—[That] is proper.

How could the rise of such a form take place amongst mortal females ? The flash, tremulous with lustre, does not spring from the surface of the earth. **25**

(*Śakuntalā stands with her face hung down*)

King—(*To himself*) My desire has found scope. But having heard [her] longing for a husband uttered in joke by her friend, my mind has become uneasy owing to indecision which it has entertained.

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१ 'गौतमीतीरे पुरा' **व–न.** २ 'वसन्तोदारसमये' इति 'वसन्तोदारसमए' इत्येतस्य संस्कृतं **न**–पुस्तके. ३ नास्तीदं वाक्यं **क**–पुस्तके.

प्रियंवदा—(सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा) पुणो वि वत्तुकामो विअ अज्जो । [पुनरपि वक्तुकाम इवार्यः ।]

६ (शकुन्तला सखीमङ्गुल्या तर्जयति)

राजा—सम्यगुपलक्षितं भवत्या । आस्ति नः सच्चरितश्रवणलोभादन्यदपि प्रष्टव्यम् ।

९ **प्रियंवदा**—अलं विआरिअ । अणिअन्तणाणुओओ तवास्सिअणो णाम । [अलं विचार्य । अनियन्त्रणानुयोगस्तपास्विजनो नाम ।]

राजा—इति सखीं ते ज्ञातुमिच्छामि ।

> **वैखानसं किमनया व्रतमाप्रदाना-**
> **द्व्यापाररोधि मदनस्य निषेवितव्यम् ।**
> **अत्यन्तमेव सदृशेक्षणवल्लभाभि-**
> **राहो निवत्स्यति समं हरिणाङ्गनाभिः ॥ २६ ॥**

प्रियंवदा—अज्ज, धम्मचरणे वि परवसो अअं जणो । गुरुणो उण से अणुरूववरप्पदाणे संकप्पो । [आर्य, धर्मचरणेऽपि परवशोऽयं जनः । गुरोः पुनरस्या ३ अनुरूपवरप्रदाने संकल्पः ।]

Priyamvadā—(*Smilingly looking at Śakuntalā and facing the hero*) Your honour [looks] as though desirous of speaking again.

(*Śakuntalā rebukes her friend with her finger*)

King—You have rightly observed. From an eagerness to hear the deeds of the good, there is still (*api*) something to be asked by us.

Priyamvadā—Enough of deliberating. Ascetic people may surely be questioned without any reserve.

King—Thus [I] wish to know your friend.

Is the ascetic vow, which obstructs the operation of love, to be observed by her until she is given away [in marriage] ; or will she dwell actually till death (*atyantam eva*) along with the female deer that are her favourites owing to their similar eyes? **26**

Priyamvadā—Noble Sir ! even in the practice of religious duties this person [viz. Śakuntalā] is subject to another. But her father's intention is to give her to a suitable husband.

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१ 'अत्यन्तमात्मसदृशे०' व. २ 'मदिरेक्षण०' न-म.

राजा—(आत्मगतम्) न दुरवापेयं खलु प्रार्थना ।

> **भव हृदय साभिलाषं संप्रति संदेहनिर्णयो जातः ।**
> **आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ॥ २७ ॥**

शकुन्तला—(सरोषमिव) अणसूए, गमिस्सं अहं । [अनसूये गमिष्याम्यहम् ।]

अनसूया—किंणिमित्तं । [किंनिमित्तम् ।]

शकुन्तला—इमं असंबद्धप्पलाविणिं पिअंवदं अज्जाए गोदमीए णिवेदइस्सं । [इमामसंबद्धप्रलापिनीं प्रियंवदामार्यायै गौतम्यै निवेदयिष्यामि ।]

अनसूया—सहि, ण जुत्तं ते अकिदसक्कारं अदिहिविसेसं विसज्जिअ सच्छन्ददो गमणं । [सखि, न युक्तं तेऽकृतसत्कारमतिथिविशेषं विसृज्य स्वच्छन्दतो गमनम् ।]

(शकुन्तला न किंचिदुक्त्वा प्रस्थितैव)

राजा—(आत्मगतम्) आः कथं गच्छति । (ग्रहीतुमिच्छन्निगृह्यात्मानम्) अहो चेष्टाप्रतिरूपिका कामिजनमनोवृत्तिः । अहं हि

King—(*To himself*) This prayer is, indeed, not difficult to obtain.

> [O] heart! be full of longing. Now the solution of doubts is accomplished. What you fear to be fire is here a gem capable of being touched. 27

Śakuntalā—(*As though in anger*) Anasūyā ! I shall go.

Anasūyā—For what reason ?

Śakuntalā—I shall report to venerable Gautamī this Priyaṁvadā, who is talking nonsense.

Anasūyā—Friend ! it is not proper for you to depart at will, leaving a distinguished guest to whom hospitality is not rendered.

(*Śakuntalā does start off without saying anything*)

King—(*To himself*) Ah ! How ! does she go ? (*Desiring to seize her but restraining himself*) Oh ! the activity of the mind of a lover is an exact reflection of physical movement. For I,

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१ अस्मात् प्राक् 'अस्समवासिणो जणस्स (आश्रमवासिनः जनस्य)' इत्यधिकं म–पुस्तके । परं 'ते' इत्येतन्नास्ति तत्र पूर्वम् । २ न दृश्यते वाक्यमेतत् च–न–क–पुस्तकेषु. ३ 'कामिनः' व.

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ।
स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ २८॥

प्रियंवदा—(शकुन्तलां निरुध्य ।) हला, ण दे जुत्तं गन्तुं । [हला, न ते युक्तं गन्तुम् ।]

७ **शकुन्तला**—(सभ्रूभङ्गम्) किंणिमित्तं । [किंनिमित्तम् ।]

प्रियंवदा—रुक्खसेअणे दुवे धारेसि मे । एहि जाव । अत्ताणं मोआविअ तदो गमिस्ससि । [वृक्षसेचने द्वे धारयसि मे । एहि तावत् । आत्मानं मोचयित्वा ततो गमिष्यसि ।] (बलादेनां निवर्तयति)

राजा—भद्रे, वृक्षसेचनादेव परिश्रान्तामत्रभवतीं लक्षये । तथा ह्यस्याः

स्रस्तांसावतिमात्रलोहिततलौ बाहू घटोत्क्षेपणा-
दद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।
बद्धं कर्णशिरीषरोधि वदने घर्माम्भसां जालकं
बन्धे स्रंसिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः ॥ २९ ॥

About to follow the hermit's daughter suddenly, have [my] advance stopped by decorum, [and] though not moving from my place, have as though gone and returned again. 28

Priyaṁvadā—(*Stopping Śakuntalā*) Dear ! it is not proper for you to go.

Śakuntalā—(*With the knitting of her eye-brow*) What for ?

Priyaṁvadā—You owe me two waterings of trees. Come then. Release yourself, then you will go.

King—Good lady ! I observe this lady is fatigued even with watering trees. For her

Arms, with the shoulders drooping, have their palms rendered excessively red through the lifting of the pitcher; even now her breathing, which is more than normal, causes tremor in her breasts; on her face is formed a cluster of drops [lit. waters] of perspiration, which obstructs [the play of] the Śirīṣa flowers on her ears; and the braid being loosened, her hair, restrained with one hand, are dishevelled. 29

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१ 'स्रस्तं' न.

तदहमेनामनृणां करोमि । (अङ्गुलीयं दातुमिच्छति) (उभे नाममुद्राक्षराण्यनुवाच्य परस्परमवलोकयतः)

३ **राजा**—अलमस्मानन्यथा संभाव्य । राज्ञः परिग्रहोऽयमिति राजपुरुषं मामवगच्छथ ।[1]

प्रियंवदा—तेण हि णारिहदि एदं अङ्गुलीअअं अङ्गुलीविओअं । अज्जस्स ६ वअणेण अणिरिणा दाणिं एसा । (किंचिद्विहस्य) हला सउन्दले, मोइदा सि अणुअम्पिणा अज्जेण, अहवा महाराएण । गच्छ दाणिं । [तेन हि नार्हत्येतदङ्गुलीयकमङ्गुलीवियोगम्[2] । आर्यस्य वचनेनानृणेदानीमेषा । (किंचिद्विहस्य) ९ हला शकुन्तले, मोचितास्यनुकम्पिनार्येण, अथवा महाराजेन । गच्छेदानीम् ।]

शकुन्तला—(आत्मगतम्) जइ अत्तणो पहविस्सं । (प्रकाशम्) का तुमं विसज्जिदव्वस्स रुन्धिदव्वस्स वा । [यद्यात्मनः प्रभविष्यामि । (प्रकाशम्) १२ का त्वं विसर्जितव्यस्य रोद्धव्यस्य वा ।]

राजा—(शकुन्तलां विलोक्य आत्मगतम्) किं नु खलु यथा वयमस्यामेवमियमप्यस्मान् प्रति स्यात् । अथवा लब्धावकाशा मे प्रार्थना । कुतः ।

Therefore, I shall make her free from debt. (*Desires to give his ring*)

(*Both reading the letters on the seal with name look at each other*)

King—Enough of thinking otherwise of me; [seeing that this [ring] is a present from the king, know me to be the king's officer.

Priyaṁvadā—Then, indeed, this ring deserves not separation from your finger. By your honour's word she is now free from debt. (*Laughing slightly*) Dear Śakuntalā ! You have been freed by the honoured Sir, who takes pity on you, or [rather] by the great king. [You can] go now.

Śakuntalā—(*To herself*) If I am mistress of myself. (*Aloud*) Who are you for one to be discharged or detained ?

King—(*Looking at Śakuntalā. To himself*) May it, indeed, be that as we are [disposed] towards her, so she also is towards us ? Or my prayer has found scope. How ?

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१ 'इति राज...गच्छथ' इत्येतन्नास्ति **क-म** पुस्तकयोः. २ 'विओअस्स (वियोगस्य)' **म.**

वाचं न मिश्रयति यद्यपि मद्वचोभिः
कर्णं ददात्यभिमुखं मयि भाषमाणे ।
कामं न तिष्ठति मदाननसंमुखीना[1]
भूयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥ ३० ॥

(नेपथ्ये ।) भो भोस्तपस्विनः, संनिहितास्तपोवनसत्त्वरक्षायै भवत । प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः ।

तुरगखुरहतस्तथा हि रेणु-
र्विटपविषक्तजलार्द्रवल्कलेषु ।
पतति परिणतारुणप्रकाशः
शलभसमूह इवाश्रमद्रुमेषु ॥ ३१ ॥

अपि[2] च ।

तीव्राघातप्रतिहततरु[3]स्कन्धलग्नैकदन्तः
पादाकृष्टव्रततिवलयासङ्गसंजातपाशः ।

Even though she mingles not her speech with my words, she lends [her] attentive (*abhimukha*) ear to me when I speak; granted that she does not stand with her face [turned] towards my face, but her eye for the most part does not possess any other object. 30

(**Behind the curtain**) Ho ! Ho ! Ascetics ! Be near for the protection of the animals of the penance grove. King Dusyanta, amusing himself with the chase, is reported to be hard by.

For, the dust, struck up by the hoofs of horses and having the colour of the evening twilight (*pariṇatāruṇaḥ*) descends like a swarm of locusts on the trees of the hermitage, that have bark-garments, wet with water, suspended from their branches. 31

Moreover

An elephant, one of whose tusks is stuck in the trunk of a tree, that has been struck back with a violent blow, who has a tether formed by the clinging of the coils of creepers dragged along his feet, who is as though

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१ ' संमुखी सा ' व-म-क. २ ' अपि च ' इतीदमधस्तनः श्लोकश्च न दृश्यते क-पुस्तके. ३ ' तरुः ', न.

मूर्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो
धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३२ ॥

(सर्वाः कर्णं दत्त्वा किंचिदिव संभ्रान्ताः)

राजा—(आत्मगतम्) अहो धिक् । सैनिका अस्मदन्वेषिणस्तपोवनमुप-
३ रुन्धन्ति । भवतु । प्रतिगमिष्यामस्तावत् ।

सख्यौ—अज्ज, इमिणा आरण्णअवुत्तन्तेण पज्जाउलह्म । अणुजाणाहि णो उडअगमणस्स । [आर्य, अनेनारण्यकवृत्तान्तेन पर्याकुलाः स्मः । अनुजानीहि
६ न उटजगमनाय ।]

राजा—(ससंभ्रमम्) गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न भवति तथा प्रयतिष्यामहे ।

९ (सर्वे उत्तिष्ठन्ति)

सख्यौ—अज्ज, असंभाविदअदिहिसक्कारा भूओ वि पेक्खणणिमित्तं लज्जेमो अज्जं विण्णविदुं । [आर्य, असंभावितातिथिसत्कारा भूयोऽपि प्रेक्षणनिमित्तं
१२ लज्जामहे आर्यं विज्ञापयितुम् ।]

राजा—मा मैवम् । दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि ।

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an incarnate obstacle to our penance and has dispersed herds of deer, is entering the sacred grove, being frightened at the sight of a chariot. 32

(*All listen and are somewhat bewildered*)

King—(*To himself*) Oh ! fie ! Soldiers, searching for us, are disturbing the penance-grove. Well ! we shall just go back.

Friends—Noble Sir ! we feel greatly uneasy by this report about the wild [elephant]. Permit us to go to the cottage.

King—(*With confusion*) Let your ladyships go. We also shall so endeavour that no trouble will happen to the hermitage.

(*All rise up*)

Friends—Noble Sir ! not having rendered hospitality due to guests, we are ashamed to request your honour for the purpose of an interview even again.

King—Nay ! not so ! even by your sight I am honoured.

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१ 'पौराः' **व–न–क.** २ 'सत्कारम्' **व–न**; 'असंभाविदसक्कारं अदिहिविसेसं भूओ वि दंसणनिमित्तं उज्झामो (असंभावितसत्कारमतिथिविशेषं भूयोऽपि दर्शननिमित्तमुज्झामः)' **म.**

शकुन्तला—अणसूए, अहिणवकुससूईए परिक्खदं मे चलणं। कुरवअसाहा-
१५ परिलग्गं च वक्कलं। दाव परिपालेध मं। जाव णं मोआवेमि। [अनसूये, अभिनवकुशसूच्या परिक्षतं मे चरणम्। कुरबकशाखापरिलग्नं च वल्कलम्। तावत् परिपालयतं माम्। यावदेनन्मोचयामि।]

१८ (राजानमवलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां निष्क्रान्ता)

राजा—मन्दौत्सुक्योऽस्मि नगरगमनं प्रति। यावदनुयात्रिकान् समेत्य नातिदूरे तपोवनस्य निवेशयामि। न खलु शक्नोमि शकुन्तलाव्यापारादात्मानं
२१ निवर्तयितुम्। मम हि

गच्छति पुरः शरीरं धावति पश्चादसंस्थितं चेतः।
चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य॥ ३३॥

(निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः

Śakuntalā—Anasūyā! my foot is pricked by the point of a young Kuśa-blade and my bark is stuck to a Kurabaka branch. Wait for me so long as I extricate it. (*Gazing at the king and delaying under pretexts goes out along with friends*)

King—I am slackened in my eagerness to go to the city. Meanwhile, having joined my followers, I shall encamp them not far from the penance-grove. Indeed, I am not able to turn myself back from occupying [myself with] Śakuntalā. For mine

Body goes forward, [but] the restless heart runs backward, like the China-cloth of a banner which is being borne against the wind. 33

(*All go out*)

END OF ACT I

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१ न दृश्यन्त इमानि शकुन्तलावाक्यानि न–म–पुस्तकयोः. २. 'असंस्तुतम्' व–न–म.

द्वितीयोऽङ्कः

(ततः प्रविशति विषण्णो विदूषकः)

विदूषकः—(निःश्वस्य) भो दिट्ठं । एदस्स मिअआसीलस्स रण्णो वअस्स-
३ भावेण णिव्विण्णो ह्मि । अअं मिओ अअं वराहो अअं सद्दूलो त्ति मज्झणे वि
गिह्मविरलपाअवच्छाआसु वणराईसु आहिण्डीअदि अडवीदो अडवीम् । पत्त-
संकरकसाआइं कदुण्हाइं गिरिणईजलाइं पीअन्ति । अणिअदवेलं सुल्लमंसभूइट्ठो
६ आहारो अण्हीअदि । तुरगाणुधावणकण्डिदसंधिणो रत्तिम्मि वि णिकामं
सइदव्वं णत्थि । तदो महन्ते एव्व पच्चूसे दासीएपुत्तेहिं सउणिलुद्धएहिं
वणग्गहणकोलाहलेण पडिबोधिदो ह्मि । एदावन्तेण वि दाव पीडा ण णिक्कमदि ।
९ तदो गण्डस्स उवरि पिण्डओ संवुत्तो । हिओ किल अह्मेसु ओहीणेसु
तत्तहोदो मिआणुसारेण अस्समपदं पविट्ठस्स तावसकण्णआ सउन्दला
मम अधण्णदाए दंसिदा । संपदं णअरगमणस्स कहं वि ण करेदि ।
१२ अज्ज वि से तं एव्व चिन्तअन्तस्स अक्खीसु प्रभादं आसि । का
गदी । जाव णं किदाचारपरिकम्मं पेक्खामि । (परिक्रम्यावलोक्य च) एसो
बाणासणहत्थाहिं जवणीहिं वणपुप्फमालाधारिणीहिं पडिवुदो इदो एव्व
१५ आअच्छदि पिअवअस्सो । होदु । अङ्गभङ्गविअलो विअ भविअ चिट्ठिस्सं ।

ACT II

(*Then enters Vidūṣaka dejected*)

Vidūṣaka—(*Sighing*) Oh ! [my evil] destiny ! I am worn out by the companionship of this king, who is addicted to the chase. 'Here's a deer', 'Here's a boar', 'Here's a tiger'—thus (saying), even at mid-day is it wandered about from forest to forest, along rows of woods where the shade of trees is scanty in the hot season. The lukewarm waters of mountain-streams, astringent from the mixture of leaves, are drunk. At irregular times a meal, mostly consisting of meat roasted on spits, is eaten. With my joints bruised by [my] pursuit [of the chase] on horse-back, I cannot enjoy sleep to my heart's content even at night. Then, even at the earliest dawn, I am awakened by the whore-sons, the hunters, accompanied by a number of dogs, with the din of surrounding the forest. Even with just so much my trouble does not cease. Then, a pimple has grown on a

जइ एव्वं वि णाम विस्समं लहेअं। (दण्डकाष्ठमवलम्ब्य स्थितः) [(निःश्वस्य) भो दिष्टम्। एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन निर्विण्णोऽस्मि। अयं १८ मृगोऽयं वराहोऽयं शार्दूल इति मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वनराजिष्वाहिण्ड्यतेऽटवीतोऽटवीम्। पत्रसंकरकषायाणि कटूष्णानि गिरिनदीजलानि पीयन्ते। अनियतवेलं शूल्यमांसभूयिष्ठ आहारो भुज्यते। तुरगानुधावनकाण्डितसंधे २१ रात्रावपि निकामं शयितव्यं नास्ति। ततो महत्येव प्रत्यूषे दास्याःपुत्रैः श्वगणिलुब्धकैर्वनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि। एतावतापि तावत् पीडा न निष्क्रामति। ततो गण्डस्योपरि पिण्डकः संवृत्तः। ह्यः किलास्मास्ववहीनेषु तत्रभवतो मृगानुसा- २४ रेणाश्रमपदं प्रविष्टस्य तापसकन्यका शकुन्तला ममाधन्यतया दर्शिता। सांप्रतं नगरगमनस्य कथामपि न करोति। अद्यापि तस्य तामेव चिन्तयतोऽक्ष्णोः प्रभातमासीत्। का गतिः। यावत् तं कृताचारपरिकर्माणं पश्यामि। (परिक्रम्यावलोक्य २७ च) एष बाणासनहस्ताभिर्यवनीभिर्वनपुष्पमालाधारिणीभिः परिवृत इत एवा-

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boil. Indeed, yesterday, while we were left behind, the hermits's daughter Śakuntalā was, through my ill-luck, presented to the view of his majesty, who had entered the region of the hermitage in pursuit of a deer. Now [his majesty] does not even talk of going to the capital. The dawn broke upon his eyes while he was thinking of that very [damsel] even up to now (*adyapi*). What help is there ? Meanwhile I shall see him, who must have [by this time] performed his customary decoration. (*Walking round and observing*) Here comes my dear friend in this very direction, surrounded by Yavana women, with bows in their hands and wearing garlands of wild flowers. Well ! I shall stand as though crippled

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१ 'दिट्ठं (दृष्टम्)' न; 'दिढं (दृढम्)' म. २ 'अडवी (अटवी)' न. ३ 'कडुआइं (कटुकानि)' ब-न-क. ४ 'सत्थणो (सक्थस्य)' म. ५ 'सउणि (शकुनि)' ब-न-क. ६ 'एत्तएण दाणिं वि (इयतेदानीमपि)' ब-न-क. ७ 'पिण्डिआ (पिटका)' ब; 'पिडआ (पिटका)' म. ८ 'मम उदरस्स अधण्णदाए (ममोदरस्याधन्यतया)' म. ९ 'मणं कहं वि ण करेदि (मनः कथमपि न करोति) ब-न. १० 'परिक्कमं (परिक्रमम्)' न; 'पडिकम्माणं (प्रतिकर्माणम्)' म. ११ 'बाणासनहत्थो वणपुष्फमालाधारी इदो ज्जेव्व (बाणासनहस्तो वनपुष्पमालाधारी इत एव)' क.

गच्छति प्रियवयस्यः । भवतु ! अङ्गभङ्गविकल इव भूत्वा स्थास्यामि यद्येवमपि नाम विश्रमं लभेय ।] (दण्डकाष्टमवलम्ब्य स्थितः)

३० (ततः प्रविशति यथानिर्दिष्टपरिवारो राजा)

राजा—

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि ।
अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥ १ ॥

(स्मितं कृत्वा) एवमात्माभिप्रायसंभावितेष्टजनचित्तवृत्तिः प्रार्थयिता विडम्ब्यते ।

स्निग्धं वीक्षितमन्यतोऽपि नयने यत् प्रेरयन्त्या तथा
यातं यच्च नितम्बयोर्गुरुतया मन्दं विलासादिव ।
मा गा इत्युपरुद्धया यदपि सा सासूयमुक्ता सखी
सर्वं तत् किल मत्परायणमहो कामी स्वतां पश्यति ॥ २ ॥

विदूषकः—(तथास्थित एव) भो वअस्स, ण मे हत्थपाआ पसरन्ति । वाआमेत्तएण जीआवइस्सं । जअदु जअदु भवं । [(तथास्थित एव) भो वयस्य, न मे हस्तपादं प्रसरति । वाङ्मात्रेण जापयिष्यामि । जयतु जयतु भवान् ।]

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by the breaking of my limbs, if possibly even in this way I may obtain rest. (*Stands leaning on his wooden staff*)

(*Then enters the king with attendants as described*)

King—

Granted that my beloved is not easy to obtain, but my mind feels comforted by observing her feelings. Even when love has not achieved its object, mutual solicitation creates enjoyment. 1

(*Smiling*) Thus a suitor, who judges the working of the mind of the beloved person by his own desires, is deluded !

The affectionate way in which she looked even when directing her eyes in another direction ; the slow steps she took owing to the heaviness of her buttocks as though through dalliance ; also the indignant words she addressed to her friend, when stopped [by her] with " Do not go "—all that, indeed, [had] reference to me ! Ah ! [everywhere] a lover sees his own ! 2

Vidūṣaka—(*Still standing in the same position*) O friend ! my hands and feet do not move. I greet you with victory only with words—May you be victorious, be victorious !

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१ 'मत्त (मात्र) ' म. २ 'नायासि ' न. ३ 'प्रपयन्त्या ' न-म. ४ 'जआवीअसि (जाप्यसे)' व; 'जई करीआसि (जयी क्रियसे) ' म. ५ नास्तीदं वाक्यं व-न-म-क-पुस्तकेषु.

राजा— कुतोऽयं गात्रोपघातः ।

विदूषकः—कुदो किल सअं अच्छी आऊलीकरिअ अस्सुकारणं पुच्छेसि ।
६ [कुतः किल स्वयमक्षिणी आकुलीकृत्याश्रुकारणं पृच्छसि ।]

राजा—न खल्ववगच्छामि ।

विदूषकः—भो वअस्स, जं वेदसो खुज्जलीलं विडम्बेदि तं किं अत्तणो
९ पहावेण, णं णईवेअस्स । [भो वयस्य, यद्वेतसः कुब्जलीलां विडम्बयति, तत् किमात्मनः प्रभावेण, ननु नदीवेगस्य ।]

राजा—नदीवेगस्तत्र कारणम् ।

१२ **विदूषकः**—मम वि भवं । [ममापि भवान् ।]

राजा—कथमिव ।

विदूषकः—एव्वं राअकज्जाणि उज्झिअ एआरिसे आउलप्पदेसे वणचरवुत्तिणा
१५ तुए होदव्वं । जं सच्चं पच्चहं सावदसमुच्छारणेहिं संखोहिअसंधिबन्धाणं मम गत्ताणं अणीसो ह्मि संवुत्तो । ता पसीद मे एक्काहंपि दाव विस्समीअदु ।
[एवं राजकार्याण्युज्झित्वैतादृ[२]शे आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यम् ।

King—Whence [came] this break-down of your limbs ?

Vidūṣaka—Why, indeed, do you ask the cause of tears after having troubled the eyes yourself ?

King—I really do not understand.

Vidūṣaka—O friend ! when the cane imitates the appearance of the kubja-plant, is that by its own power, or well (*nanu*), by that of the current of the river ?

King—The current of the river is the cause there.

Vidūṣaka—Mine also you [are the cause].

King—How possibly ?

Vidūṣaka—Thus having relinquished your royal duties, you should, in such a dreary region, lead the life of a forester ! To tell you the truth, I have become no [longer] master of my limbs, the bandages of the joints of which are thoroughly

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१ ' भिन्नार्थमभिधीयताम् ' इत्यधिकं व-पुस्तकेऽस्मात् परम्. २ अस्मात् परं ' अमाणुससंचारे (अमानुषसंचारे) ' इत्यधिकं व-पुस्तके.

१८ यत्सत्यं प्रत्यहं श्वापदसमुत्सारणैः संक्षोभितसंधिबन्धानां मम गात्राणामनीशोऽस्मि संवृत्तः। तत् प्रसीद मे एकाहमपि तावद्विश्रम्यताम्।]

राजा—(स्वगतम्) अयं चैवमाह। ममापि काश्यपसुतामनुस्मृत्य मृगया-
२१ विक्लवं चेतः। कुतः।[२]

> **न नमयितुमधिज्यमस्मि शक्तो**
> **धनुरिदमाहितसायकं मृगेषु।**
> **सहवसतिमुपेत्य यैः प्रियायाः**
> **कृत इव मुग्धविलोकितोपदेशः॥ ३॥**

विदूषकः—(राज्ञो मुखं विलोक्य) अत्तभवं किं वि हिअए करिअ मन्तेदि। अरण्णे मए रुदिअं आसि। [अत्रभवान् किमपि हृदये कृत्वा मन्त्रयते। अरण्ये
३ मया रुदितमासीत्।]

राजा—(सस्मितम्) किमन्यत्। अनतिक्रमणीयं मे सुहृद्वाक्यमिति स्थितोऽस्मि।

६ **विदूषकः**—चिरं जीअ। [चिरं जीव।] (गन्तुमिच्छति)

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shaken by daily raising beasts of prey [from their lair]. Therefore, be pleased with me, take rest just even for a day.

King—(*To himself*) He too (*ca*) speaks thus. My mind also is disinclined towards the chase, thinking of Kāśyapa's daughter. Why?

> I am not able to bend this bow, strung [and] with the arrow fixed, against the deer, by whom instruction in beautiful glances was as though imparted to my beloved, having come to reside with [her]. 3

Vidūṣaka—(*Looking at the king's face*) Bringing something in your mind, your majesty is deliberating. I did the crying in the wilderness!

King—(*With a smile*) What else? I am at a stop because I cannot transgress the words of my friend.

Vidūṣaka—May you live long! (*Desires to go*)

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१ 'ता पसादयिस्सं विस्सज्जिदुं मं एक्काहं वि दाव विस्सामिदुं (तत् प्रसादयिष्यामि विस्रष्टुं मामेकाहमपि तावद्विश्रमितुम्)' **व-न-म.** २ अस्मात् परं 'वनमृगेषु' इत्यधिकं **म**-पुस्तके.

राजा—वयस्य, तिष्ठ । सावशेषं मे वचः ।

विदूषकः—आणवेदु भवं । [आज्ञापयतु भवान् ।]

१ राजा—विश्रान्तेन भवता ममाप्येकस्मिन्ननायासे कर्माणि सहायेन भवितव्यम् ।

विदूषकः—किं मोदअखज्जिआए । तेण हि अअं सुगहीदो खणो । [किं मोदकखादिकायाम् । तेन ह्ययं सुगृहीतः क्षणः ।]

१२ राजा—यत्र वक्ष्यामि । कः कोऽत्र भोः ।

(प्रविश्य) दौवारिकः—(प्रणम्य) आणवेदु भट्टा । [आज्ञापयतु भर्ता ।]

राजा—रैवतक, सेनापतिस्तावदाहूयताम् ।

१५ दौवारिकः—तह । [तथा ।] (निष्क्रम्य सेनापतिना सह पुनः प्रविश्य) एसो अण्णावअणुक्कण्ठो भट्टा इदो दिण्णदिट्ठी एव्व चिट्ठदि । उवसप्पदु अज्जो [एष आज्ञावचनोत्कण्ठो भर्तेतो दत्तदृष्टिरेव तिष्ठति । उपसर्पत्वार्यः ।]

१८ सेनापतिः—(राजानमवलोक्य) दृष्टदोषापि स्वामिनि मृगया केवलं गुणायैव[3] संवृत्ता । तथा हि देवः

King—Friend ! stay. My say has a remainder.

Vidūṣaka—Let your majesty command.

King—When rested, you should be my help-mate in one affair requiring no exertion [on your part].

Vidūṣaka—Is it in eating sweet-meats ? Then, indeed, here the engagement has been well accepted !

King—In what I shall tell you. Holloa ! who, who is here ?

(*Entering*) **Door-keeper**—(*Bowing*) May Master command.

King—Raivataka ! let the general be summoned.

Door-keeper—So [be it] ! (*Going out and entering again with the general*) Here stands the Master, even with eyes fixed in this direction, eager to speak out the order. Let your honour approach.

General—(*Looking at the king*) Though known to have defects, the chase has worked only for good in [our] lord. So, indeed, his majesty,

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१ 'ममाप्यन्यस्मिन् मृगयायाः' म. २ 'खण्डिआए (खण्डिकायाम्)' न-म-क. ३ 'गुण एव' व-न-म-क.

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं
रविकिरणसहिष्णु क्लेशलेशैरभिन्नम् ।
अपचितमपि गात्रं व्यायतत्वादलक्ष्यं
गिरिचर इव नागः प्राणसारं बिभर्ति ॥ ४ ॥

(उपेत्य) जयतु स्वामी । गृहीतश्वापदमरण्यम् । किमन्यत्रावस्थीयते ।

राजा—मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माढव्येन ।

सेनापतिः—(जनान्तिकम्) सखे, स्थिरप्रतिबन्धो भव । अहं तावत् स्वामिनश्चित्तवृत्तिमनुवर्तिष्ये । (प्रकाशम्) प्रलपत्वेष वैधेयः । ननु प्रभुरेवात्र निदर्शनम् ।

मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः
सत्त्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः ।

Like a mountain-roving elephant, possesses a body, whose fore-part is hardened by the incessant friction of the bow-string, which can stand the rays of the sun and is not affected by the slightest fatigue, which, though reduced in bulk, is not noticeable [as such] owing to its muscular development and which is the very essence of strength. 4

(*Approaching*) May your majesty be victorious. The forest has its beasts of prey hemmed in. Why does your majesty stay in another place ?

King—I have my enthusiasm dulled by Mādhavya, who denounces the chase.

General—(*Aside*) Friend ! be of firm opposition. As for me, I shall follow the inclination of my lord's mind. (*Aloud*) Let this fool rave. Why, your majesty himself is an illustration here.

The body, with its belly thinned from reduction of fat, becomes light [and] capable of exertion ; the mind of even the beasts, as affected in fright and anger, is noticed ; that, moreover, is the glory of archers when

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१ 'स्वेद' न-म. २ 'श्वापदप्रचारम्' म. ३ 'किमिति स्थीयते' व; 'किमन्याप्यवस्थीयते' म. ४ 'भग्नोत्साहः' म. ५ 'प्रलपत्येष' व. ६ 'वैधवेयः' न.

उत्कर्षः स च धान्विनां यदिषवः सिध्यन्ति लक्ष्ये चले
मिथ्यैव व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः ॥ ५ ॥

विदूषकः—अवेहि रे उच्छाहहेतुअ । अत्तभवं पकिदिं आपण्णो । तुमं दाव अडवीदो अडवीं आहिण्डन्तो णरणासिआलोलुवस्स जिण्णरिच्छस्स कस्स वि मुहे पडिस्ससि । [[1]अपेहि रे उत्साहहेतुक । अत्रभवान् प्रकृतिमापन्नः । त्वं तावदटवीतोऽटवीमाहिण्डमानो नर[2]नासिकालोलुपस्य जीर्णऋक्षस्य कस्यापि मुखे पतिष्यसि ।]

राजा—भद्र सेनापते, आश्रमसंनिकृष्टे स्थिताः स्मः । अतस्ते वचो नाभिनन्दामि । अद्य तावत्

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु ।
विस्रब्धं क्रियतां वराहत[3]तिभिर्मुस्ताक्षतिः पल्वले
विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः ॥ ६ ॥

सेनापतिः—यत् प्रभविष्णवे रोचते ।

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arrows are successful on the moving mark; falsely, indeed, do they call the chase a vice; whence can [one have] such a diversion ? 5

Vidūṣaka—Away go [you], O cause of ardour ! His majesty has returned to his natural state. As for you, you will, wandering from forest to forest, fall into the mouth of some bear, greedy after a human nose.

King—Good general ! we have encamped in the vicinity of the hermitage. Hence I do not approve of your words. To-day, then,

Let the buffaloes plunge into the water of tanks, struck repeatedly with their horns ; let the herd of deer, forming groups in the shade, practise rumination ; let lines of boars dig up the Mustā grass at ease in the pool ; and let this bow of ours obtain rest, with the grip of the string loose. 6

General—As it pleases your majesty.

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१ नास्तीदं वाक्यं न–म–पुस्तकयोः. २ 'नर' इत्येतन्नास्ति म–पुस्तके ३ 'पतिभिः' न.

राजा—तेन हि निवर्तय पूर्वगतान् वनग्राहिणः । यथा न मे सैनिकास्तपोवन-
३ मुपरुन्धन्ति तथा निषेद्धव्याः । पश्य ।

शमप्रधानेषु तपोधनेषु
गूढं हि दाहात्मकमस्ति तेजः ।
स्पर्शानुकूला इव सूर्यकान्ता-
स्तदन्यतेजोऽभिभवाद्वमन्ति ॥ ७ ॥

सेनापतिः—यदाज्ञापयति स्वामी ।

विदूषकः—गच्छ भो दासीएपुत्त । धंसिदो दे उच्छाहवुत्तन्तो । [गच्छ
३ भो दास्याःपुत्र । ध्वंसितस्ते[2] उत्साहवृत्तान्तः ।] (निष्क्रान्तः सेनापतिः)

राजा—(परिजनं विलोक्य) अपनयन्तु भवत्यो[3] मृगयावेशम् । रैवतक,
त्वमपि स्वं नियोगमशून्यं कुरु ।

६ **परिजनः**—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्तः)

विदूषकः—किदं भवदा णिम्माच्छिअं । संपदं एदस्सिं पादवच्छाआए अविर-
लदाविदाणसणाथे शिलाअले णिसीददु भवं, जाव अहं वि सुहासीणो होमि ।

King—Well, then, recall the forest-surrounders that have gone ahead. My soldiers should be so warned that they do not disturb the penance-grove. See.

In ascetics in whom quietism is predominant, there, indeed, lies hidden consuming lustre. Like sun-gems, pleasant to touch, [they] emit that lustre through agression of other lustres. 7

General—As my lord commands.

Vidūṣaka—Away, you whore-son ! Your tale of ardour is baulked.

(*The general goes out*)

King—(*Looking at his attendants*) Let you take off your hunting suits. Raivataka, you too occupy your post.

Retinue—As your majesty commands. (*Goes out*)

Vidūṣaka—You have cleared off [even] the flies. Now, under this shade of a tree, let your majesty rest on the slab of

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१ नास्तीदं वाक्यं न-स-क पुस्तकेषु. २ ' धंसदु (ध्वंसताम्) ' न-क; ' धंसीअदु (ध्वस्यताम्) ' म. ३ ' भवन्तो ' क.

९ [कृतं भवता निर्मक्षिकम् । सांप्रतमेतस्यां[1] पादपच्छायायामविरललतावितानसनाथे शिलातले निषीदतु भवान्, यावदहमपि सुखासीनो भवामि ।]

राजा—गच्छाग्रतः ।

१२ **विदूषकः**—एदु भवं । [ऐतु भवान् ।] (उभौ परिक्रम्योपविष्टौ)

राजा—माढव्य, अनवाप्तचक्षुःफलोऽसि येन त्वया दर्शनीयं[2] न दृष्टम् ।

विदूषकः—णं भवं अग्गदो मे वट्टदि । [ननु भवानग्रतो मे वर्तते ।]

१५ **राजा**—सर्वः कान्तमात्मीयं पश्यति । अहं तु तामाश्रमललामभूतां शकुन्तलामधिकृत्य ब्रवीमि ।

विदूषकः—(स्वगतम्) होदु । से अवसरं ण दाइस्सं (प्रकाशम्) भो

१८ वअस्स, ते तावसकण्णआ अब्भत्थणीआ दीसदि । [(स्वगतम्) भवतु अस्यावसरं न दास्ये । (प्रकाशम्) भो वयस्य, ते[6] तापसकन्यकाभ्यर्थनीया दृश्यते ।]

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stone furnished with a canopy of densely inter-woven creepers, so that I too shall comfortably sit.

King—Go in front.

Vidūṣaka—May your majesty come.

(*Both go round and sit*)

King—Mādhavya ! You have not obtained the fruit of your eyes, since what deserves to be seen has not been seen by you.

Vidūṣaka--Why ! your majesty stands before me.

King—Everybody looks upon his own as beautiful. But I am speaking with reference to that Śakuntalā, who has become the ornament of the hermitage.

Vidūṣaka--(*To himself*) Well, I shall not give him scope. (*Aloud*) O friend ! it appears you want to woo the hermit's daughter.

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१ ' इमस्सिं पादवच्छाआविरइदविदाणसणाहे सिलाअले (अस्मिन् पादपच्छायाविरचितवितानसनाथे शिलातले) ' **व.** २ 'विरइदलदाविदाणंदसणीआए (विरचितलतावितानदर्शनीयायाम्)' **न–क.** ३ 'आसणे (आसने)' **न–म.** ४ ' द्रष्टव्यानां परम् ' **व.** ५ 'आत्मानम्' **न–म.** ६ ' अज्ज दे तावसकण्णआ किं अब्भत्थणीया दीसदि (अद्य ते तापसकन्यका किमभ्यर्थनीया दृश्यते)' **म;** ' जइ सा तवस्सिकण्णआ अनब्भत्थणीआ ता किं ताए दिट्ठआए (यदि सा तपस्विकन्याऽनभ्यर्थनीया तदा किं तया दृष्टया) ' **व.**

राजा—सखे, न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते ।

सुरयुवतिसंभवं किल मुनेरपत्यं तदुज्झिताधिगतम् ।
अर्कस्योपरि शिथिलं च्युतमिव नवमा[1]लिकाकुसुमम् ॥ ८ ॥

विदूषकः—(विहस्य) जह कस्स वि पिण्डखज्जूरेहिं उव्वेजिदस्य तिन्तिणीए अहिलासो भवे, तह इत्थिआरअणपरिभोइणो भवदो इअं अब्भत्थणा । [यथा कस्यापि पिण्डखर्जूरैरुद्वेजितस्य तिन्तिण्यामभिलाषो भवेत्, तथा स्त्रीरत्न[2]प[3]रिभोगिणो भवत इयमभ्यर्थना ।]

राजा—न तावदेनां पश्यसि येनैवमवादीः ।

विदूषकः—तं क्खु रमणिज्जं जं भवदो वि विह्मअं उप्पादेदि [तत् खलु रमणीयं यद्भवतोऽपि विस्मयमुत्पादयति ।]

राजा—वयस्य, किं बहुना ।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा
रूपोच्चयेन मनसा विधिना कृता नु ।

King—Friend ! the mind of Puru's descendants does not incline towards a forbidden object.

That sage's offspring, I hear, is born from a celestial damsel and was found [by him] when deserted [by her], like a Navamālikā flower loosened and fallen on an Arka tree. 8

Vidūṣaka—(*Laughing*) Just as some one, surfeited with excellent dates, may cherish a desire for tamarind, so is this longing of your majesty who enjoys gems of women.

King—You of course (*tavat*) see her not, whence you said so.

Vidūṣaka—That must, indeed, be charming which excites even your admiration !

King—Friend ! why [say] much ?

May she have been endowed with life by the Creator after delineating her in a picture, or may she have been mentally created with an assemblage of the beautiful ?

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१ 'वनमालिका' म. २ 'अन्तेउर (अन्तःपुर)' इत्याधिकमस्मात् प्राक् व-पुस्तके. ३ 'परिभाविणो (परिभाविनः)' व--न--म--क.

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥ ९ ॥

विदूषकः—जइ एव्वं पच्चादेसो दाणिं रूववदीणं । [यद्येवं प्रत्यादेश इदानीं रूपवतीनाम् ।]

³ **राजा**—इदं च मे मनसि वर्तते ।

अनाघ्रातं पुष्पं किसलयमलूनं कररुहै-
र्नाविद्धं रत्नं मधु नवमनास्वादितरसम् ।
अखण्डं पुण्यानां फलमिव च तद्रूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥ १० ॥

विदूषकः—तेण हि लहु परित्ताअदु णं भवं । मा कस्स वि तवस्सिणो इङ्गुदीतिल्लचिक्कणसीसस्स हत्थे पडिस्सदि । [तेन हि लघु परित्रायतामेनां ³ भवान् । मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य हस्ते पतिष्यति ।]

राजा—परवती खलु तत्रभवती । न च संनिहितोऽत्र गुरुजनः ।

Considering the Creator's power and her form, she appears to me to be a [totally] different creation of an excellent woman. **9**

Vidūṣaka—If so, [all] beauties are now thrown into the back-ground.

King—This also is in my mind.

Her faultless form is a flower not [yet] smelt, a delicate sprout not [yet] plucked by nails, a jewel not [yet] perforated, fresh honey whose flavour is [yet] untasted, as if the fruit of merits not [yet] divided; I know not whom the Creator will approach as the enjoyer in this case. **10**

Vidūṣaka—Then, indeed, let your majesty quickly rescue her, that she might not fall into the hands of some hermit, whose head is greasy with the oil of Iṅgudī.

King—Her ladyship is certainly not her own mistress. Moreover, her father is not present here.

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१ 'अनामुक्तम्' **म.** २ अस्मात् परं 'मिस्स (मिश्र)' इत्यधिकं **न-म-**पुस्तकयोः. ३ अस्मात् परं 'आरण्णअस्स (आरण्यकस्य)' इत्यधिकं **म-**पुस्तके.

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विदूषकः—अध भवन्तं अन्तरेण कीदिसो से दिट्ठिराओ । [अथ भवन्त-
६ मन्तरेण कीदृशस्तस्या दृष्टिरागः ।]

राजा—निसर्गादेवाप्रगल्भस्तपस्विकन्याजनः । तथापि तु

अभिमुखे मयि संहृतमीक्षितं
हसितमन्यनिमित्तकृतोदयम् ।
विनयवारितवृत्तिरतस्तया
न विवृतो मदनो न च संवृतः ॥ ११ ॥

विदूषकः—ण क्खु दिट्ठमेत्तस्स तुह अङ्कं समारोहदि । [न[2] खलु दृष्टमात्रस्य तवाङ्कं समारोहति ।]

३ राजा—मिथःप्रस्थाने पुनः शालीनतयापि काममाविष्कृतो भावस्तत्रभवत्या । तथा हि ।

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसीद्विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥ १२ ॥

Vidūṣaka—Well, what was the feeling [betrayed] by her eyes towards your majesty ?

King—A hermit's daughter is even by nature coy. But yet

[Only] when I faced her, her glance was withdrawn; she laughed, [but the laugh] arose from some other cause [than love]; hence, her love, whose course was checked by modesty, was neither fully (*vi*) revealed, nor fully (*sam*) concealed. 11

Vidūṣaka—Certainly she won't mount your lap as soon as you are seen.

King—Again at mutual departure, her ladyship sufficiently displayed her feeling, though with bashfulness. For,

Having gone only a few steps, the slim [girl] stopped without occasion (*akāṇḍe*), saying [*iti*] her foot was pricked with a Darbha-shoot; and remained, with her face turned [towards me], [seemingly] extricating her bark-garment, though it was not [really] entangled in the branches of trees. 12

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१ ' ईक्षणम् ' न. २ ' णं क्खु (ननु खलु) क. ३ ' मम ' व–क.

विदूषकः—तेण हि गहीदपाहेओ होहि । किदं तुए उववणं तवोवणं त्ति पेक्खामि । [तेन हि गृहीतपाथेयो भव । कृतं त्वयोपवनं तपोवनमिति पश्यामि ।]

३ **राजा**—सखे, तपस्विभिः कैश्चित् परिज्ञातोऽस्मि । चिन्तय तावत् केनापदेशेन पुनरप्याश्रमपदं गच्छामः ।

विदूषकः—को अवरो अवदेसो । णं भवं राआ । [कोऽपरोऽपदेशः । ननु ६ भवान् राजा ।]

राजा—ततः किम् ।

विदूषकः—णीवारच्छट्ठभाअं अह्माणं उवहरन्तु त्ति । [नीवारषष्ठभागमस्माक-९ मुपहरन्त्विति ।]

राजा—मूर्ख, अन्यद्भागधेयमेतेषां रक्षणे निपतति, यद्रत्नराशीनपि विहायाभिनन्द्यम् । पश्य ।

यदुत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तद्धनम् ।
तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः ॥ १३ ॥

Vidūṣaka—Then, indeed, be provided with provender. I perceive that you have turned the penance-grove into a pleasure-grove.

King—Friend ! I have been recognised by some ascetics. Just think with what pretext we can again go to the region of the hermitage.

Vidūṣaka—What other pretext ? Why ! you are the king.

King—What then ?

Vidūṣaka—[You can go] saying 'Let [the hermits] bring us the sixth part of the wild grains.'

King—Fool ! another share accrues from the protection of these [anchorites], which deserves to be greeted, leaving aside even heaps of jewels. See !

The wealth which arises to kings from the classes is perishable. The foresters, indeed, give us the sixth part of [their] penance, which is incapable of destruction. 13

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१ 'अणुपसग्गं (अनुपसर्गम्)' म. २ 'सकृदपि आश्रमे वसामः' न-म. ३ 'अन्यमव भागधेयमेते तपस्विनो निर्वपन्ति । यो रत्न...अभिनन्द्यते' व. ४ 'तत्फलम्' व-न-म-क.

(नेपथ्ये ।) हन्त, सिद्धार्थौ स्वः ।

राजा—(कर्णं दत्त्वा) अये, धीरप्रशान्तः स्वरः । तपस्विभिर्भवितव्यम् ।

३ (प्रविश्य) **दौवारिकः**—जेदु जेदु भट्टा । एदे दुवे इसिकुमारआ पडिहारभूमिं उवट्ठिदा । [जयतु जयतु भर्ता । एतौ द्वौ ऋषिकुमारकौ प्रतीहारभूमिमुपस्थितौ ।]

६ **राजा**—तेन ह्यविलम्बितं प्रवेशय तौ ।

दौवारिकः—एसो पवेसेमि । [एष प्रवेशयामि ।] (निष्क्रम्य ऋषिकुमाराभ्यां सह प्रविश्य) इदो इदो भवन्ता । [इत इतो भवन्तौ ।]

९ (उभौ राजानं विलोकयतः)

प्रथमः—अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः । अथवोपपन्नमेतदृषिभ्यो नातिभिन्ने राजनि । कुतः ।

अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये
रक्षायोगादयमपि तपः प्रत्यहं संचिनोति ।

(**Behind the curtain**) Ah ! we have gained our object.

King—(*Listening*) Oh ! a deep and calm voice ! These must be ascetics.

(*Entering*) **Door-keeper**—May your majesty be victorious, be victorious ! Here have two hermit-youths arrived at the region of the door.

King—Then, indeed, usher them in without delay.

Door-keeper—Here I bring [them]. (*Going out and entering with the hermit-youths*) This way, this way, your honours.

(*Both look at the king*)

First—Oh, the confidence-inspiring nature of his body, though resplendent ! Or, this is befitting a king who does not differ much from sages. Why ?

By him too residence has been taken in a stage of life where everything is to be enjoyed [also punningly, in a hermitage which is open to all]; he too every day stores merit by his application to the protection [of his subjects] [also punningly, by the practice of Yoga for protecting the world]; of him too, who exercises control

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१ 'धीरप्रशान्तस्वरैः' व-न; 'धीरप्रशान्तस्वरतया' क. २ 'अस्मिन् ऋषिकल्पे'. व.

अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः
पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ १४ ॥

द्वितीयः—गौतम, अयं स बलभित्सखो दुष्यन्तः ।

प्रथमः—अथ किम् ।

३ द्वितीयः—तेन हि

नैतच्चित्रं यदयमुदधिश्यामसीमां धरित्री-
मेकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति ।
आशंसन्ते समितिषु सुरा बद्धवैरा हि दैत्यै-
रस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे ॥ १५ ॥

उभौ—(उपगम्य) विजयस्व राजन् ।

राजा—(आसनादुत्थाय) अभिवादये भवन्तौ ।

३ उभौ—स्वस्ति भवते । (फलान्युपहरतः)

राजा—(सप्रणामं परिगृह्य) आज्ञामिच्छामि ।

उभौ—विदितो भवानाश्रमसदामिहस्थः । तेन भवन्तं प्रार्थयन्ते—

[over his kingdom] [also punningly, who has control over passions], the sacred title of 'Hermit', only preceded by 'Royal' repeatedly reaches heaven, being chanted by couples of minstrels. 14

Second—Gautama ! is this that Dusyanta, the friend of Indra ?

First—Exactly !

Second—Then, indeed,

It is no wonder that this [person], whose arms are long like a city's bolts, alone guards the entire earth, with its boundaries dark on account of the oceans. For, the gods, with deep-rooted hostility with the demons, expect victory in battles from [lit. in] his strung bow and the thunder-bolt of Indra. 15

Both—(*Approaching*) Be victorious, king !

King—(*Rising from his seat*) I salute you both.

Both—[May] bliss [accrue] to you. (*They present fruit*)

King—(*Receiving with a bow*) I solicit [your] command.

Both—You are known to the dwellers of the hermitage as

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१ 'सुरयुवतयः' न--म. २ 'आज्ञापयितुमिच्छामि' न--म.

६ **राजा**—किमाज्ञापयन्ति ।

उभौ—तत्रभवतः कण्वस्य महर्षेरसांनिध्याद्रक्षांसि न इष्टिविघ्नमुत्पादयन्ति तत् कतिपयरात्रं सारथिद्वितीयेन भवता सनाथीक्रियतामाश्रम इति ।

९ **राजा**—अनुगृहीतोऽस्मि ।

विदूषकः—(अपवार्य) एसा दाणिं अणुऊला ते अब्भत्थणा । [एषेदानीमनुकूला तेऽभ्यर्थना ।]

१२ **राजा**—(स्मितं कृत्वा) रैवतक, मद्वचनादुच्यतां सारथिः सबाणासनं रथमुपस्थापयेति ।

दौवारिकः—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्तः)

१५ **उभौ**—(सहर्षम्)

अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वयि ।
आपन्नाभयसत्त्रेषु दीक्षिताः खलु पौरवाः ॥ १६ ॥

राजा—(सप्रणामम्) गच्छतां पुरो भवन्तौ । अहमप्यनुपदमागत एव ।

उभौ—विजयस्व । (निष्क्रान्तौ)

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being here. They, therefore, request you—

King—What do they command ?

Both—That owing to the absence of his holiness the great sage Kaṇva, demons are causing obstruction to our sacrifices. So for a few nights let the hermitage be made to have a protector by you, accompanied by your charioteer.

King—I am favoured.

Vidūṣaka—(*Aside*) Here is now a request favourable to you.

King—(*Smiling*) Raivataka ! let the charioteer be addressed in my name, thus, 'Bring [me] the chariot with the bow.'

Door-keeper—As your majesty commands. (*Goes out*)

Both—(*With joy*)

This is exceedingly worthy of you, who imitate your ancestors ; the descendants of Puru are, indeed, ordained in the sacrifices of [affording] freedom from fear to the distressed.

16

King—(*With a bow*) Let your honours go ahead. I also come just upon your heels.

Both—Be victorious. (*They two go out*)

३ **राजा**—माढव्य, अप्यस्ति शकुन्तलादर्शने कुतूहलम् ।

विदूषकः—पढमं सपरिवाहं आसि। दाणिं रक्खसवुत्तन्तेण बिन्दूवि णावसेसिदो। [प्रथमं सपरिवाहमासीत् । इदानीं राक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः ।]

६ **राजा**—मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः—एस रक्खसादो रक्खिदो ह्मि । [एष राक्षसाद्रक्षितोऽस्मि ।]

(प्रविश्य) **दौवारिकः**—सज्जो रधो भट्टिणो विजअप्पत्थाणं अवेक्खदि । ९ एस उण णअरादो देवीणं आणत्तिहरओ करभओ आअदो । [सज्जो रथो भर्तुर्विजयप्रस्थानमपेक्षते । एष पुनर्नगराद्देवीनामाज्ञप्तिहरः करभक आगतः ।]

राजा—(सादरम्) किमम्बाभिः[1] प्रेषितः ।

१२ **दौवारिकः**— अहं इं । [अथ किम् ।]

राजा—ननु प्रवेश्यताम् ।

दौवारिकः—तह । [तथा ।] (निष्क्रम्य करभकेण सह प्रविश्य) एसो १५ भट्टा । उवसप्प । [एष भर्ता । उपसर्प ।]

करभकः—जेदु जेद भट्टा। देवी आणवेदि । आआमिणि चउत्थदिअहे पुत्तपिण्डपालणो णाम उववासो भविस्सदि। तहिं दीधाउणा अवस्सं संभाविदव्व

King—Mādhavya ! is there [any] curiosity to see Śakuntalā ?

Vidūṣaka—At first it was overflowing ; [but] now by the account of the demons not even a drop is allowed to stay.

King—Fear not. Why, you will be near me.

Vidūṣaka—Here I am saved from the demon.

(*Entering*) **Door-keeper**—The car [is] ready [and] is abiding the master's start for victory. There, however, has arrived from the capital, Karabhaka, carrying the command of the queen-mother.

King—(*Reverently*) Is he sent by [our] mother ?

Door-keeper—Just so.

King—Well, let him be ushered.

Door-keeper—All right. (*Going out and entering with Karabhaka*) Here is the master. Approach.

Karabhaka—May the master be victorious, be victorious. The queen-mother commands—On the fourth day, coming

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१ 'अज्जूभिः' म.

१८ त्ति । [जयतु जयतु भर्ता । देव्याज्ञापयति । आगामिनि चतुर्थदिवसे पुत्रपिण्ड-पालनो नामोपवासो भविष्यति । तत्र दीर्घायुषावश्यं संभावनीयेति ।]

राजा—इतस्तपस्विकार्यम् । इतो गुरुजनाज्ञा । द्वयमप्यनतिक्रमणीयम् ।
२१ किमत्र प्रतिविधेयम् ।

विदूषकः—तिसङ्कू विअ अन्तराले चिट्ठ । [त्रिशङ्कुरिवान्तराले तिष्ठ ।]

राजा—सत्यमाकुलीभूतोऽस्मि ।

कृत्ययोर्भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।
पुरः प्रतिहतं शैले[2] स्रोतः स्रोतोवहो यथा ॥ १७ ॥

(विचिन्त्य) सखे, त्वमम्बया पुत्र इति प्रतिगृहीतः । अतो भवानितः प्रतिनि-वृत्य तपस्विकार्यव्यग्रमानसं मामावेद्य तत्रभवतीनां पुत्रकृत्यमनुष्ठातुमर्हति ।

३ **विदूषकः**—ण क्खु मं रक्खोभीरुअं गणेसि । [न खलु मां रक्षोभीरुकं गणयसि ।]

राजा—(सस्मितम्) भो महाब्राह्मण । कथमेतद्भवति संभाव्यते ।

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falls the fast named Putrapiṇḍapālana [Protection of the son's cake]. Thereat I should certainly be honoured by the Long-lived one [with his presence].

King—On the one hand is the work of the hermits, on the other the command of the mother. Both are inviolable. Which is the remedy here ?

Vidūṣaka—Stay mid-way like Triśaṅku.

King—I am really embarrassed.

Owing to the difference of places of the two duties, my mind is divided into two, like the stream of a river, struck against a rock in front. 17

(*Reflecting*) Friend! you have been received by my mother as a son. Hence having returned from here and reported me as having my mind engaged in the work of the ascetics, it behoves you to perform the duties of a son for her highness.

Vidūṣaka—Surely, you do not consider me to be afraid of the demons.

King—(*With a smile*) O great Brāhmana ! how is this possible in your honour ?

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१ 'पउत्तपारणो मे (प्रवृत्तपारणो मे)' न; 'णिउत्थपारणो मे (निवृत्तपारणो मे)' म.
२ 'शैलैः' व.

६ **विदूषकः**—जह राआणुएण गन्तव्वं तह गच्छामि । [यथा राजानुजेन गन्तव्यं तथा गच्छामि ।]

राजा—ननु तपोवनोपरोधः परिहरणीय इति सर्वानानुयात्रिकांस्त्वयैव सह ९ प्रस्थापयामि ।

विदूषकः—तेण हि जुवराओ ह्मि दाणिं संवुत्तो । [तेन हि युवराजोऽस्मीदानीं संवृत्तः ।]

१२ **राजा**—(स्वगतम् ।) चपलोऽयं बटुः । कदाचिदस्मत्प्रार्थनामन्तःपुरेभ्यः कथयेत् । भवतु । एनमेवं वक्ष्ये (विदूषकं हस्ते गृहीत्वा । प्रकाशम्) **वयस्य**, ऋषिगौरवादाश्रमं गच्छामि । न खलु सत्यमेव तापसकन्यकायां ममाभिलाषः । १५ पश्य ।

क्व वयं क्व परोक्षमन्मथो
मृगशावैः सममेधितो जनः ।
परिहासविजल्पितं सखे
परमार्थेन न गृह्यतां वचः ॥ १८ ॥

विदूषकः—अह इं । [अथ किम् ।]

(निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः

Vidūṣaka—I shall go in the style in which it is proper for the king's younger brother to go.

King—Well! I send all the followers even with you as disturbance to the penance-grove has to be avoided.

Vidūṣaka—Then, indeed, I have now become the Young Prince!

King—(*To himself*) This chap is indiscreet. Perchance he might report our suit to the ladies in the harem. Well! I shall speak thus to him. (*Taking Vidūṣaka by the hand. Aloud*) Friend! out of respect for the sages I go to the hermitage. Not, indeed, do I possess quite a real longing for the hermit's daughter. Behold.

Where are we [and] where a person, brought up with young ones of the deer, to whom love is unknown? Friend! let not the word, uttered at random (*vi*) in jest, be taken as the truth. 18

Vidūṣaka—Certainly.

(*All go out*)

END OF ACT II

तृतीयोऽङ्कः

(ततः प्रविशति यजमानशिष्यः)

शिष्यः—(कुशानादाय) अहो महानुभावः[1] पार्थिवो दुष्यन्तः । येन[2] प्रविष्टमात्र एवाश्रमं तत्रभवति राजनि निरुपप्लवानि[3] नः कर्माणि संवृत्तानि[4] ।

का कथा बाणसंधाने ज्याशब्देनैव दूरतः ।
हुंकारेणेव धनुषः स हि विघ्नानपोहति ॥ १ ॥

यावदिमान् वेदिसंस्तरणार्थं दर्भानृत्विग्भ्य उपहरामि[5] । (परिक्रम्यावलोक्य च । आकाशे) प्रियंवदे, कस्येदमुशीरानुलेपनं मृणालवन्ति च नलिनीपत्राणि नीयन्ते । (श्रुतिमभिनीय ।) किं ब्रवीषि । आतपलङ्घनाद्बलवदस्वस्था शकुन्तला । तस्याः शरीरनिर्वापणायेति । तर्हि प्रियंवदे यत्नादुपचर्यताम्[6] । सा खलु भगवतः कुलपतेरुच्छ्वसितम्[7] । अहमपि तावद्वैता-

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ACT III

(*Then enters a pupil of the sacrificer*)

Pupil—(*Gathering Kuśa-grass*) Oh ! of great prowess is King Duṣyanta ! Since, no sooner did his majesty the king just enter the hermitage than our rites became free from molestation.

What talk of aiming the arrow ? For, by the mere twang of his bow from afar, as if by the roar of the bow, he dispels the obstacles. I

I just take these Darbha-blades to the priests for strewing on the altar. (*Going round and observing. In the air*) Priyaṁvadā ! for whom are being carried this Uśīra-unguent and the lotus-leaves with stalks ? (*Gesticulating he heard*) What do you say ? That Śakuntalā is excessively indisposed from injury inflicted by the heat and that [these are required] for cooling her body. Then, Priyaṁvadā ! let her be carefully attended. She is, the [very] breath of his holiness the Lord of the Group. I shall also in the meanwhile send for her

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१ ' महाप्रभावः ' **व–म.** २ नास्तीदं **न–क–**पुस्तकयोः । **म–**पुस्तके तु 'यत्'.
३ ' निरुपद्रवाणि ' **न.** ४ ' प्रवृत्तानि भवन्ति ' **न.** ५ ' उपनयामि ' **न.**
६ ' त्वरितं गम्यताम् ' **न.** ७ अतःपरं ' कण्वस्य ' इत्याधिकं **न–**पुस्तके.

६ निकं शान्त्युदकमस्यै गौतमीहस्ते विसर्जयिष्यामि । (निष्क्रान्तः)

इति विष्कम्भकः

(ततः प्रविशति कामयमानावस्थो राजा ।)

१ राजा—(निश्वस्य)

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।
अलंमस्मि ततो हृदयं तथापि नेदं निवर्तयितुम् ॥ २ ॥

(मदनबाधां निरूप्य) भगवन् कुसुमायुध, त्वया चन्द्रमसा च विश्वसनीयाभ्यामतिसंधीयते कामिजनसार्थः । कुतः ।

तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-
र्द्वयमिदमयथार्थं दृश्यते मद्विधेषु ।
विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै-
स्त्वमपि कुसुमबाणान् वज्रसारीकरोषि ॥ ३ ॥

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the sacrificial soothing water in Gautamī's hands. (*Goes out*)

END OF THE PRELUDE

(*Then enters the king in the state of one who is love-sick*)

King—(*Sighing*)

I know the potency of penance. That the girl is not mistress of herself is [also] known to me. Yet I am not able to withdraw this heart from her. 2

(*Gesticulating torment of love*) Divine flower-weaponed god ! by you and by the moon, who are [seemingly] worthy of confidence, the [whole] host of lovers is deceived. Why [do I say so] ?

Your having arrows of flowers [and] the moon's having cool rays--both these are observed to be not true in the case of persons like me. The moon discharges fire with rays charged with cold ; you also make your arrows of flowers of adamantine strength. 3

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१ 'समदनावस्थः' व; 'कामयानावस्थः' इत्यपि पाठः क्वचित्. २ अत्र 'सचिन्तम्' इत्यधिकं म-पुस्तके. ३ 'न च निम्नादिव सलिलं निवर्तते मे ततो हृदयम्' व.

भगवन् कामदेव न ते मय्यनुक्रोशः। कुतश्च ते कुसुमायुधस्य सतस्तैक्ष्णमेतत्। (विचिन्त्य) आं ज्ञातम्।

अद्यापि नूनं हरकोपवन्हि-
स्त्वयि ज्वलत्यौर्व इवाम्बुराशौ।
त्वमन्यथा मन्मथ मद्विधानां
भस्मावशेषः कथमित्थमुष्णः ॥ ४ ॥

अथवा

अनिशमपि मकरकेतुर्मनसो रुजमावहन्नभिमतो मे।
यदि मदिरायतनयनां तामधिकृत्य प्रहरतीति ॥ ५ ॥

(सखेदं परिक्रम्य) क्व नु खलु संस्थिते कर्मणि सदस्यैरनुज्ञातः खिन्नमात्मानं विनोदयामि। (निश्वस्य) किं नु खलु मे प्रियादर्श-

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Divine god of love! you have no compassion for me. And whence [comes] this harshness of yours, while you are armed with flowers? (*Thinking*) Ah! I see.

Verily, even now, the fire of Hara's anger burns in you, like the submarine fire in the ocean! Otherwise, destroyer of discrimination (*manmathaḥ*), how could you, whose remains are [only] ashes, be so hot to people like me? 4

Or,

The fish-bannered god, though incessantly causing anguish to my mind, is acceptable to me, inasmuch as he strikes me with reference to that damsel of bewitching wide eyes. 5

(*Walking round in fatigue*) Where, indeed, can I, who am allowed [to depart] by the sacrificial priests, their rite having been concluded, possibly divert my fatigued self? (*Sighing*) What else, indeed, can possibly be my resort except a sight of

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१ 'भगवन्' इत्यारभ्य 'कथमित्थमुष्णः' इत्यन्तं न दृश्यते न--म--क--पुस्तकेषु. २ अतः परं 'प्रहरतीति' इत्यन्तमपि नास्ति न-म-क-पुस्तकेषु. ३ अस्मात् श्लोकात् परं 'भगवन् कंदर्प। एवमुपालब्धस्य ते न मां प्रत्यनुक्रोशः।

वृथैव संकल्पशतैरजस्रमनङ्ग नीतोऽसि मया विवृद्धिम्।
आकृष्य चापं श्रवणोपकण्ठे मय्येव युक्तस्तव बाणमोक्षः।'

इत्यधिकं व-पुस्तके. ४ 'श्रमक्लान्तम्' व-न-म-क.

३ नाद्दते शरणमन्यत् । यावदेनामन्विष्यामि । (सूर्यमवलोक्य) इमामुग्रातपवेलां प्रायेण लतावलयवत्सु मालिनीतीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद्गच्छामि । (परिक्रम्य स्पर्शसुखं रूपयित्वा) अहो प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।
अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥ ६ ॥

(परिक्रम्यावलोक्य च) अस्मिन् वेतसपरिक्षिप्ते लतामण्डपे संनिहितया तया भवितव्यम् । तथा हि ।

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात् पश्चात् ।
द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥ ७ ॥

यावद्विटपान्तरेणावलोकयामि । (परिक्रम्य तथा कृत्वा । सहर्षम्) । अये, लब्धं नेत्रनिर्वाणम् । एषा मे मनोरथप्रियतमा सकुसुमास्तरणं शिलापट्टमधिशयाना

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my beloved ? I shall just seek her. (*Looking at the sun*) Śakuntalā is probably passing this time of intense heat on the banks of the Mālinī, possessed of bowers of creepers, together with her friends. There I shall just go. (*Walking about and gesticulating pleasure of touch*) Oh ! how delightful is this region by [reason of its] excellent (*pra*) breeze ?

It is possible to embrace closely the breeze, fragrant with lotuses and wafting particles of the waves of the Mālinī, with limbs inflamed by love. 6

(*Walking round and observing*) She is probably present in this bower of creepers, enclosed by canes. For,

At its entrance, where there is white sand, is seen a a fresh line of footsteps, raised in front [but] depressed behind, owing to the heaviness of the buttocks. 7

I shall just observe through the interstice of the branches. (*Walking round and doing the same. Joyfully*) Ah ! the highest delight of [my] eyes is obtained ! Here the dearest of my desires, lying on a slab of stone, possessing a covering of

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१ अस्मात् परं ' (परिक्रम्यावलोक्य च) अनया बालपादपवीथ्या सुतनुराचिरं गतेति तर्कयामि । कुतः ।

संमीलन्ति न तावद्बन्धनकोषास्तयावचितपुष्पाः ।
क्षीरस्निग्धाश्चामी दृश्यन्ते किसलयच्छेदाः ।

इत्यन्तमधिकं ब्र-पुस्तके. २ 'शकुन्तलयां ' म.

३ सखीभ्यामन्वास्यते । भवतु । श्रोष्याम्यासां विस्रम्भकथितानि । (विलोकयन् स्थितः)

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

६ **सख्यौ**—(उपवीज्य सस्नेहम्) हला सउन्दले, अवि सुहेदि दे णलिणीपत्तवादो । [हला शकुन्तले, अपि सुखयति ते नलिनीपत्रवातः ।]

शकुन्तला—किं वीअअन्ति मं सहीओ । [किं वीजयतो मां सख्यौ ।]

९ (सख्यौ विषादं नाटयित्वा परस्परमवलोकयतः)

राजा—बलवदस्वस्थशरीरा शकुन्तला दृश्यते । (सवितर्कम्) तत् किमयमातपदोषः स्यात्, उत यथा मे मनसि वर्तते । (साभिलाषं निर्वर्ण्य) अथवा १२ कृतं संदेहेन ।

स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवलयं
प्रियायाः साबाधं किमपि कमनीयं वपुरिदम् ।
समस्तापः कामं मनसिजनिदाघप्रसरयो—
र्न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु ॥ ८ ॥

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flowers, is being waited upon by her two friends. Well, I shall hear [their] confidential utterances. (*Stands gazing*)

(*Then enters Śakuntalā, engaged as described, with her two friends*)

Friends—(*Having fanned her. Affectionately*) Dear Śakuntalā! does the breeze of lotus-leaves give you pleasure ?

Sakuntalā—What ! Are my friends fanning me ?

(*Friends, gesticulating sorrow, stare at each other*)

King—Śakuntalā appears to be exceedingly uneasy in her body. (*With a guess*) Can this then be the fault of the heat, or [is it] as is in my mind ? (*Observing with a longing*) Or, away with doubt.

Indescribably (*kimapi*) charming is this distressed form of my beloved, with the Uśīra applied to the bossom and with the single bracelet of lotus-stalk loose. Granted that the suffering caused by love and the advance of summer is similar ; but injury is not inflicted upon young maidens by the summer in such a charming manner. **8**

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१ 'सुहाअदि (सुखायते) ' व-क ; 'सुहाय दे (सुखायते) म. २ 'उत मदनदोषः । उभयथा म मनसि वर्तत' म. ३ 'शिथिलित' न. ४ 'तदपि ' व-म.

प्रियंवदा—(जनान्तिकम्) अणसूए, तस्स राएसिणो पढमदंसणादो आरहिअ पज्जुस्सुआ विअ सउन्दला । किंणु क्खु से तण्णिमित्तो अअं आतङ्को भवे । [(जनान्तिकम्) अनसूये, तस्य राजर्षेः प्रथमदर्शनादारभ्य पर्युत्सुकेव शकुन्तला । किं नु खलु अस्यास्तन्निमित्तोऽयमातङ्को भवेत् ।]

अनसूया—सहि, ममवि ईदिसी आसङ्का हिअअस्स । होदु । पुच्छिस्सं दाव णं । (प्रकाशम् ।) सहि, पुच्छिदव्वासि किंपि । बलवं क्खु दे संदावो। [सखि, ममापीदृश्याशङ्का हृदयस्य । भवतु । प्रक्ष्यामि तावदेनाम् । (प्रकाशम् ।) सखि, प्रष्टव्यासि किमपि । बलवान् खलु ते संतापः ।]

शकुन्तला—(पूर्वार्धेन शयनादुत्थाय) हला, किं वत्तुकामासि । [हला, किं वक्तुकामासि ।]

अनसूया—हला सउन्दले, अणब्भन्तरा क्खु अह्मे मदणगदस्स वुत्तन्तस्स। किंदु जादिसी इतिहासणिबन्धेसु कामअमाणाणं अवस्था सुणीअदि तादिसीं दे पेक्खामि । कहेहि । किंणिमित्तं दे संदावो । विआरं क्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स । [हला शकुन्तले, अनभ्यन्तरे खल्वावां मदनगतस्य वृत्तान्तस्य । किंतु यादृशीतिहासनिबन्धेषु कामयमानानामवस्था श्रूयते तादृशीं तव पश्यामि । कथय । किंनिमित्तं ते संतापः । विकारं खलु परमार्थतोऽज्ञात्वानारम्भः प्रतीकारस्य ।]

Priyamvadā—(*Aside*) Anasūyā ! beginning from the first sight of that royal sage, Sakuntalā is as though uneasy. May it, indeed, be that this affliction of hers is on his account ?

Anasūyā—Friend ! such is the suspicion of my mind too. Well, I shall just ask her. (*Aloud*) Friend, you have to be questioned about something. Your anguish is really great !

Śakuntalā—(*Rising from the bed with the upper half*) Dear ! what do you desire to ask ?

Anasūyā—Dear Śakuntalā ! we are not conversant with matters concerning love. But as the condition of love-sick persons is heard in historical compositions, such I perceive is yours. Tell [us]. What is the cause of your distress ? Indeed, without knowing the disorder in its reality, counter-action cannot be taken.

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१ 'पज्जुस्सुअमणा आपण्णा विअ (पर्युत्सुकमना आपन्नेव)' म. २ 'समवत्था (समवस्था)' म. ३ 'तादिसी दे लेक्खीअदि (तादृशी तव लक्ष्यते)' म. ४ 'किंणिमित्तो दे आआसो (किंनिमित्तस्तवायासः)' म.

१८ **राजा**—अनसूयामप्यनुगतो मदीयस्तर्कः । न हि स्वाभिप्रायेण मे दर्शनम् ।

शकुन्तला—(आत्मगतम् ।) बलवं क्खु मे अहिणिवेसो । दाणिं वि सहसा एदाणं ण सक्कणोमि णिवेदिदुं । [(आत्मगतम् ।) बलवान् खलु मेऽभिनिवेशः । इदानीमपि सहसैतयोर्न शक्नोमि निवेदयितुम् ।]

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प्रियंवदा—सहि सउन्दले, सुट्ठु एसा भणादि । किं अत्तणो आतङ्कं उवेक्खसि । अणुदिअहं क्खु परिहीअसि अङ्गेहिं । केवलं लावण्णमई छाआ तुमं ण मुञ्चदि । [सखि शकुन्तले, सुष्ठेषा भणति । किमात्मन आतङ्कमुपेक्षसे । अनुदिवसं खलु परिहीयसेऽङ्गैः । केवलं लावण्यमयी छाया त्वां न मुञ्चति ।]

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राजा—अवितथमाह प्रियंवदा । तथा हि ।

> **क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं**
> **मध्यः क्लान्ततरः प्रकामविनतावंसौ छविः पाण्डुरा ।**
> **शोच्या च प्रियदर्शना च मदनाक्लिष्टेयमालक्ष्यते**
> **पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥ ९ ॥**

King— My guess struck Anasūyā too. Indeed, my view [was] not [prompted] by my own intention.

Śakuntalā—(*To herself*) My attachment is really powerful. Even now I am not able to tell them all of a sudden.

Priyaṁvadā—Friend Śakuntalā! this [Anasūyā] says rightly. Why do you neglect your affliction? Day by day you are, indeed, being reduced in your limbs. Only the glare of loveliness leaves you not.

King—Priyaṁvadā speaks the truth. For,

> Her face has cheeks excessively emaciated, her bosom has its breasts deserted by hardness, her waist is extremely thin, her shoulders are exceedingly drooping [and] her complexion is pale. Tormented by love, this [lady] appears pitiable and at the same time charming to look at, like the Mādhavī creeper, touched by the wind that dries up its leaves.

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१ 'अनसूययापि मदीयस्तर्कोऽवगतः' **व**. २ नोपलभ्यत इदं वाक्यं **व-म-क**-पुस्तकेषु. ३ 'एदाणं वि (एतयोरपि)' म.

२७ **शकुन्तला**—सहि, कस्स वा अण्णस्स कहइस्सं । आआसइत्तिआ दाणिं वो भविस्स । [सखि, कस्य वान्यस्य कथयिष्यामि । आयासयित्रीदानीं वां भविष्यामि ।]

३० **उभे**—अदो एव्व क्खु णिब्बन्धो । सिणिद्धजणसंविभत्तं हि दुक्खं सज्झवेदणं होदि । [अत एव खलु निर्बन्धः । स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति ।]

राजा—

> **पृष्टा जनेन समदुःखसुखेन बाला**
> **नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।**
> **दृष्टो विवृत्य बहुशोऽप्यनया सतृष्ण-**
> **मत्रान्तरे श्रवणकातरतां गतोऽस्मि ॥ १० ॥**

शकुन्तला—सहि, जदो पहुदि मम दंसणपहं आअदो सो तवोवणरक्खिदा राएसी–। [सखि, यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः–]
३ (अर्धोक्तेन लज्जां नाटयति)

उभे—कधेदु पिअसही । [कथयतु प्रियसखी ।]

Śakuntalā—Friend ! to whom else shall I possibly tell ? I shall now be a cause of trouble to you.

Both—Just for this reason, indeed, is our importunity. For, grief, shared with affectionate people, becomes bearable in its poignancy.

King—

Questioned by persons who equally share her joys and sorrows, it cannot be that this girl will not speak out the cause of her anguish, lying in her mind. Though longingly looked at by her many times by turning round, I have at this juncture become nervous [of hearing what she says]. **10**

Śakuntalā—Friend ! from which time that royal sage, the protector of the penance grove, crossed the path of my sight— (*Acts bashfulness when half said*)

Both—Let our dear friend tell.

१ 'स्निग्धजन' इत्येतन्नोपलभ्यते म–क पुस्तकयोः

शकुन्तला—तदो आरहिअ तग्गदेण अहिलासेण एतद्वत्थाह्मि संवुत्ता।
६ [तत आरभ्य तद्गतेनाभिलाषेणैतदवस्थास्मि संवृत्ता ।]

राजा—(सहर्षम्) श्रुतं श्रोतव्यम् ।

स्मर एव तापहेतुर्निर्वापयिता स एव मे जातः ।
दिवस इवाभ्रश्यामस्तपात्यये जीवलोकस्य ॥ ११ ॥

शकुन्तला—तं जइ वो अणुमदं ता तह वट्टह जह तस्स राएसिणो अणुकम्पणिज्जा होमि । अण्णहा अवस्सं सिञ्चध मे तिलोदअं । [तद्यदि वामनुमतं
७ तदा तथा वर्तेथां यथा तस्य राजर्षेरनुकम्पनीया भवामि । अन्यथावश्यं सिञ्चत मे तिलोदकम् ।]

राजा—संशयच्छेदि वचनम् ।

६ **प्रियंवदा**—(जनान्तिकम् ।) अणसूए, दूरगअमम्मदा अक्खमा इअं कालहरणस्स । जस्सिं बद्धभावा एसा सो ललामभूतो पोरवाणं । ता जुत्तं से अहिलासो अहिणन्दिदुं । [(जनान्तिकम् ।) अनसूये दूरगतमन्मथाक्षमेयं
९ कालहरणस्य । यस्मिन् बद्धभावैषा स ललामभूतः पौरवाणाम् । तद्युक्तमस्या अभिलाषोऽभिनन्दितुम् ।]

Śakuntalā—From then I have been reduced to this condition owing to my desire having gone to him.

King—(*Joyfully*) What is worth hearing is heard.

Love himself was the cause of [my] affliction, he himself has become my cooler, as [becomes] a day dark with clouds at the end of summer, to the living world. 11

Śakuntalā—Therefore, if [it be] agreed to by you, so act that I may be commiserated by that royal sage. Otherwise, certainly sprinkle for me water with sesamum seeds.

King—The declaration removes [all] doubts.

Priyaṁvadā—(*Aside*) Anasūyā ! far advanced in love, this [Śakuntalā] is incapable of [bearing any] loss of time. He, on whom she has fixed her affection, has become the ornament of the Pauravas. Therefore, it is proper that her love be approved.

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१ ' अर्धश्यामः ' न-म. २ ' ओसिंचह दाणिं (अवसिंचतमिदानीम्)' म. ३ ' विमर्शच्छेदि ' व. ३ इत आरभ्य राजवाक्यस्थ ' शशाङ्कलेखामनुवर्तते' इत्यन्तो ग्रन्थो न दृश्यते क-पुस्तके.

अनसूया—तह जह भणसि (प्रकाशम्) सहि दिट्ठिआ अणुरूवो दे
१२ अहिणिवेसो । साअरं उज्झिअ कहिं वा महाणई ओदरइ । [तथा यथा भणसि । (प्रकाशम्) सखि, दिष्ट्यानुरूपस्तेऽभिनिवेशः । सागरमुज्झित्वा कुत्र वा महानद्यवतरति ।]

१५ **प्रियंवदा**—को दाणिं सहआरं अन्तरेण अदिमुत्तलदं पल्लविदं सहेदि । [क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लवितां सहते ।]

राजा—किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तेते ।

१८ **अनसूया**—को उण उवाओ भवे जेण अविलम्बिअं णिहुअं अ सहीए मणोरहं संपादेह्म । [कः पुनरुपायो भवेद्येनाविलम्बितं निभृतं च सख्या मनोरथं संपादयावः ।]

२१ **प्रियंवदा**—णिहुअंत्ति चिन्ताणिज्जं भवे । सिग्घंत्ति सुअरं । [निभृतामिति चिन्तनीयं भवेत् । शीघ्रमिति सुकरम् ।]

अनसूया—कहं विअ । [कथमिव ।]

२४ **प्रियंवदा**—णं सो राएसी इमस्सिं सिणिद्धदिट्ठिए सूइदाहिलासो इमाइं दिअहाइं पजाअरकिसो लक्खीअदि । [ननु स राजर्षिरस्यां स्निग्धदृष्ट्या सूचिताभिलाष

Anasūyā—Just as you say. (*Aloud*) Friend ! fortunately your affection is worthily [fixed]. Leaving the sea, where possibly can a great river fall ?

Priyaṁvadā—Who, now, except the mango tree deserves the Atimukta-creeper in foliage ?

King—What wonder if the twin stars Viśākhā follow the lunar digit ?

Anasūyā—But what would be the means by which we could fulfil the desire of our friend without delay and secretly ?

Priyaṁvadā—As for 'secretly,' it may require thought ; as for 'quickly,' it can easily be done.

Anasūyā—How possibly ?

Priyaṁvadā—Why ! that royal sage, whose longing for this [Śakuntalā] is indicated by his affectionate look, appears

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४ 'वज्जिअ (वर्जयित्वा)' **व.** १ अनसूयावाक्यमेतत् **म**--पुस्तके; **व**–**न** पुस्तके तु उपरितनानसूयावाक्यस्थ 'प्रकाशम्' इत्यारभ्य 'सहते' इत्यन्तं प्रियंवदावाक्यत्वेन पठतः.

एतान् दिवसान् प्रजागरकृशो लक्ष्यते ।]

२७ **राजा**—सत्यमित्थंभूत एवास्मि । तथा हि ।

इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं
निशि निशि भुजन्यस्तापाङ्गप्रवर्तिभिरश्रुभिः ।
अनभिलुलितज्याघाताङ्कं मुहुर्मणिबन्धनात्
कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥ १२ ॥

प्रियंवदा—(विचिन्त्य) हला, मअणलेहो से करीअदु । इमं देवदासेसावदेसेण सुमणोगोविदं करिअ से हत्थअं पावइस्सं । [(विचिन्त्य) हला, ३ मदनलेखोऽस्य क्रियताम् । इमं देवताशेषापदेशेन सुमनोगोपितं कृत्वा तस्य हस्तं प्रापयिष्यामि ।]

अनसूया—रोअइ मे सुउमारो पओओ । किं वा सउन्दला भणादि । ६ [रोचते मे कुसुमारः प्रयोगः । किं वा शकुन्तला भणति ।]

शकुन्तला—किं णिओओ तुह्माणं विकप्पीआदि । [किं नियोगो वां विकल्प्यते ।]

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these days to be reduced through wakefulness.

King—Indeed, I have become just so. For,

This golden bracelet, which [ordinarily] did not touch the scar [created] by the bow-string, is being repeatedly pushed back by me from the wrist, as it now and then slips down there,—[the bracelet] which has its jewels [now] rendered pale by the tears, hot on account of internal anguish and flowing night after night from the corner of my eye resting on my arm. 12

Priyaṁvadā—(*Thinking*) Dear ! let a love-letter be prepared for him. This, after concealing it under flowers, I shall deliver into his hand, under the pretext of [its being] the remains [of an offering presented] to the deity.

Anasūyā—I like this delicate measure, But (*vā*) what does Śakuntalā say ?

Śakuntalā—What ! Will your command be doubted ?

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१ ' प्रसारिभिः ' न; ' प्रसर्पिभिः ' म. २ ' देवसेसा० (देवशेषा०) ' क–म; ' देवप्पसादस्सावदेसेण (देवप्रसादस्यापदेशेन) ' न. ३ सहीनिओओवि (सखीनियोगोऽपि) ' व.

१ प्रियंवदा—तेण हि अत्तणो उवण्णासपुव्वं चिन्तेहि दाव किंवि ललिअपद-बन्धणं। [तेन ह्यात्मन उपन्यासपूर्वं चिन्तय तावत् किमपि ललितपदबन्धनम्।]
शकुन्तला—हला, चिन्तेमि अहं। अवहीरणाभीरुअं पुणो वेवइ मे हिअअं।
१२ [हला, चिन्तयाम्यहम्। अवधीरणाभीरुकं पुनर्वेपते मे हृदयम्।]
राजा—(सहर्षम्)

अयं स ते तिष्ठति संगमोत्सुको
विशङ्कसे भीरु यतोऽवधीरणाम्।
लभेत वा प्रार्थयिता न वा श्रियं
श्रिया दुरापः कथमीप्सितो भवेत्॥ १३॥

सख्यौ—अयि अत्तगुणावमाणिणि, को दाणिं सरीरणिव्वावइत्तिअं सारदिअं जोसिणिं पडन्तेण वारेदि। [अयि आत्मगुणावमानिनि, क इदानीं शरीर-३ निर्वापयित्रीं शारदीं ज्योत्स्नां पटान्तेन वारयति।]
शकुन्तला—(सस्मितम्) णिओइदा दाणिं ह्मि। [निर्योजितेदानीमस्मि।]
(उपविष्टा चिन्तयति)
६ राजा—स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि। यतः।

Priyamvadā—Then, indeed, just think of some composition of beautiful words, introduced by an allusion to yourself.
Śakuntalā—Dear! I shall think out. But my heart trembles for fear of repudiation.
King—(*With joy*)

Here stands he, eager for union with you, from whom, [O] timid one! you apprehend repudiation. The suitor may or may not obtain Lakṣmī; [but] how can the wished one be difficult for Lakṣmī to obtain? 13

Friends—[O] slighter of your excellences! who possibly would ward off, with the skirt of his garment, the autumnal moon-light, that cools the body?
Śakuntalā—(*Smilingly*) I am now made busy [by you].
(*Sits up and meditates*)
King—Fitly, indeed, do I gaze at my beloved with eyes that have forgotten winking. Since,

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१ 'णिउत्ता (नियुक्ता)' म.

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥ १४ ॥

शकुन्तला—हला, चिन्तिदं मए गीदवत्थु । ण क्खु सण्णिहिदाणि उण लेहणसाहणाणि । [हला चिन्तितं मया गीतवस्तु । न खलु संनिहितानि पुनर्लेखनसाधनानि ।]

प्रियंवदा—इमस्सिं सुओदरसुउमारे णलिणीपत्ते णहेहिं णिक्खित्तवण्णं करेहि । [एतस्मिञ्छुकोदरसुकुमारे नलिनीपत्रे नखैर्निक्षिप्तवर्णं कुरु ।]

शकुन्तला—(यथोक्तं रूपयित्वा) हला, सुणुह दाणिं संगदत्थं ण वेत्ति । [हला, शृणुतमिदानीं संगतार्थं न वेति ।]

उभे—अवहिदह्म । [अवहिते स्वः ।]

शकुन्तला—(वाचयति)

तुज्झ ण आणे हिअअं मम उण कामो दिवावि रत्तिम्पि ।
णिग्घिण तवइ बलीअं तुइ वुत्तमणोरहाइ अङ्गाइं ॥ १५ ॥

[तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।
निर्घृण तपति बलीयस्त्वयि वृत्तमनोरथाया अङ्गानि ॥]

As she composes the words, her face, whose one creeper-like eye-brow is raised, discloses [her] affection for me with the horripilated cheek. 14

Śakuntalā—Dear ! the substance of a song is thought out by me. But materials of writing are really not at hand.

Priyaṁvadā—Have the letters engraved with your nails on this lotus-leaf, delicate like a parrot's breast.

Śakuntalā—(*Gesticulating as said*) Friends ! now hear whether it is of consistent meaning or not.

Both—We are attentive.

Śakuntalā—(*Reads*)

I know not your heart; but Love, [O] ruthless one ! exceedingly heats, even by day [and] at night, the limbs of mine, whose desires are centred in you. 15

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१ 'चिन्तिदा मए गीदिआ (चिन्तिता मया गीतिका)' व. २ 'पत्थुअं (प्रस्तुतम्)' म. ३ 'असण्णिहिदाणि (असन्निहितानि)' म. ४ 'अहिमुहमणोरहं हिअअं (अभिमुखमनोरथं हृदयम्)' म. ५ 'मणोरहाइं (मनोरथानि)' न.

राजा—(सहसोपसृत्य)

तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्दहत्येव ।
ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः ॥ १६ ॥

सख्यौ—(विलोक्य सहर्षमुत्थाय ।) साअदं अविलम्बिणो मणोरहस्स । [स्वागतमविलम्बिनो मनोरथस्य ।]

३ (शकुन्तलाभ्युत्थातुमिच्छति)

राजा—अलमलमायासेन ।

संदष्टकुसुमशयनान्याशुविमर्दितमृणालवलयानि[1] ।
गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ॥ १७ ॥

अनसूया—इदो सिलातलेक्कदेसं अलंकरेदु वअस्सो । [इतः शिलातलैकदेश-मलंकरोतु वयस्यः।]

३ (राजोपविशति । शकुन्तला सलज्जा[2] तिष्ठति)

प्रियंवदा—दुवेणं पि वो अण्णोण्णाणुराओ पच्चक्खो । सहीसिणेहो उण मं पुणरुत्तवादिणिं करेदि । [द्वयोरपि युवयोरन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहः ६ पुनर्मां पुनरुक्तवादिनीं करोति ।]

King—(*Hastily approaching*)

You, [O] slender-limbed one! Love heats; but me he incessantly burns. The day does not, indeed, so cause the lotus-plant to fade as it does the moon. 16

Friends—(*Observing and rising with joy*) Welcome to [the object of our friend's] desire, which makes no delay [in arriving].

(*Śakuntalā desires to rise*)

King—Off, off with your effort.

Your limbs, which have the bed of flowers sticking on to them, which have quickly crushed bracelets of lotus-stalks [and] whose suffering is great, do not deserve [to observe] the customary ceremony. 17

Anasūyā—Let our friend grace a part of the stone-slab.

(*The king sits down. Śakuntalā remains bashful*)

Priyaṁvadā—Your mutual affection is obvious to both of you. But love for my friend makes me speak something superfluous.

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१ 'क्लान्तबिसभङ्गसुरभीणि' व-न-म-क. २ 'सलज्जं' क.

राजा—भद्रे नैतत् परिहार्यम् । विवक्षितं ह्यनुक्तमनुतापं जनयति ।

प्रियंवदा—आवण्णस्स विसआणिवासिणो जणस्स अत्तिहरेण रण्णा होदव्वं त्ति एसो वो धम्मो । [आपन्नस्य विषयनिवासिनो जनस्यार्तिहरेण राज्ञा भवितव्यमित्येष युष्माकं धर्मः ।]

राजा—नास्मात् परम् ।

प्रियंवदा—तेण हि इअं णो पिअसही तुमं उद्दिसिअ इमं अवत्थन्तरं भअवता मअणेण आरोविदा । ता अरुहसि अब्भुववत्तीए जीविदं से अवलम्बिदुं । [तेन[3] हीयमावयोः प्रियसखी त्वामुद्दिश्येदमवस्थान्तरं भगवता मदनेनारोपिता । तदर्हस्यभ्युपपत्त्या जीवितं तस्या अवलम्बितुम् ।]

राजा—भद्रे, साधारणोऽयं प्रणयः । सर्वथानुगृहीतोऽस्मि ।

शकुन्तला—(प्रियंवदामवलोक्य) हला, किं अन्तेउरविरहपज्जुस्सुअस्स राएसिणो उवरोहेण । [हला, किमन्तःपुरविरहपर्युत्सुकस्य राजर्षेरुपरोधेन ।]

King—Good lady ! this should not be suppressed. For, what is wished to be said causes remorse if unsaid.

Priyaṁvadā—That the king should become the remover of the suffering of the distressed, living in his kingdom—this is your duty.

King—Nothing higher than this.

Priyaṁvadā—Well, then, this dear friend of ours has been reduced to this changed condition by divine Love with reference to you. Therefore, it behoves you to sustain her life by [showing] favour.

King—Good lady ! this prayer is common [to both of us]. I am favoured in every way.

Śakuntalā—(*Looking at Priyaṁvadā*) Dear ! what is the [use of] pressing the royal sage, who is anxious owing to separation from his harem ?

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१ अनुसूयावाक्यमेतद् **म**–पुस्तके. २ अनसूयावाक्यमतत् **म**–पुस्तके. ३ 'अलं ते' **म.**

राजा—

> इदम[१]नन्यपरायणमन्यथा
> हृदयसंनिहिते हृदयं मम ।
> यदि समर्थयसे मदिरेक्षणे
> मदनबाणहतोऽस्मि हतः पुनः ॥ १८॥

अनसूया—वअस्स बहुवल्लहा राआणो सुणीअन्ति । जह णो पिअसही बन्धुअणसोअणिज्जा ण होइ तह णिव्वाहेहि[२] । [वयस्य, बहुवल्लभा राजानः श्रूयन्ते । यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वाहय ।]

राजा—भद्रे, किं बहुना ।

> परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।
> समुद्ररसना[३] चोर्वी सखी च युवयोरियम् ॥ १९ ॥

उभे—णिव्वुद ह्म । [निर्वृते स्वः ।]

प्रियंवदा—(सदृष्टिक्षेपम् ।) अणसूए, जह एसो इदोदिण्णदिट्ठी उस्सुओ मिअपोदओ मादरं अण्णेसदि । एहि । संजोएम णं । [(सदृष्टिक्षेपम्) अनसूये,

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King—

> If you, [O] lady who are near my heart, deem this heart, which is devoted to none else, as otherwise, [then, O] maiden of bewitching eyes ! struck by Madana's arrows, I am struck again ! 18

Anasūyā—Friend ! kings are reported to have many beloveds. Act in such a way that our dear friend will not have to be pitied by her kinsmen.

King—Good lady ! why say much ?

> Though possessed of many wives, two are the main-stays of my family—the earth, girded with seas and this friend of yours. 19

Both—We are happy.

Priyaṁdavā—(*Casting about a glance*) Anasūyā ! since this anxious young deer is casting its glances hither, [it] is

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— १ अस्मात् श्लोकात् प्राक् 'सुन्दरि' इत्याधिकं व-पुस्तके. २ 'णिव्वह (निर्वह)' म; 'णिव्वत्तेहि (निर्वर्तय)' न. ३ 'वसना' न; 'रशना' म.

यथैष इतोदत्तदृष्टिरुत्सुको मृगपोतको मातरमन्विष्यति । एहि संयोजयाव एनम् ।]
(उभे प्रस्थिते)

६ **शकुन्तला**—हला, असरण ह्मि । अण्णदरा वो आअच्छदु । [हला, अशरणास्मि । अन्यतरा युवयोरागच्छतु ।]

उभे—पुहवीए जो सरणं सो तुह समीवे वट्टइ । [पृथिव्या यः शरणं स तव ९ समीपे वर्तते ।] (निष्क्रान्ते)

शकुन्तला—कहं गदाओ एव्व । [कथं गते एव ।]

राजा—अलमावेगेन । नन्वयमाराधयिता जनस्तव समीपे वर्तते ।

> **किं शीतलैः क्लमविनोदिभिरार्द्रवातान्**
> **संचारयामि नलिनीदलतालवृन्तैः ।**
> **अङ्के निधाय करभोरु यथासुखं ते**
> **संवाहयामि चरणावुत पद्मताम्रौ ॥ २० ॥**

शकुन्तला—ण माणणीएसु अत्ताणं अवराहइस्सं । [न माननीयेष्वात्मानमपराधयिष्यामि ।] (उत्थाय गन्तुमिच्छति)

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seeking its mother. Come we shall help it join [its mother].
(*Both start*)

Śakuntalā—Friends ! I am helpless. Let one of you come.

Both—He, who is the help of the world, is at your side.
(*They go out*)

Śakuntalā—What ! already gone.

King—Enough of agitation. Why, the person, your worshipper, is near you.

> Shall I, with the cool fans of lotus-leaves that remove fatigue, set in motion moist breezes ? Or shall I, [O] lady with soft and tapering thighs ! shampoo your feet, red like lotuses, so as to cause you pleasure, after placing them on my lap ? 20

Śakuntalā—I shall not allow myself to offend those who deserve respect. (*Rising up desires to go*)

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१ 'इदोतदो (इतस्ततो)' म.

राजा—सुन्दरि, अनिर्वाणो[1] दिवसः । इयं च ते समवस्था[2] ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।
कथमातपे गमिष्यसि परिबाधापेलवैरङ्गैः ॥ २१ ॥

(बलादेनां निवर्तयति)

शकुन्तला—पोरव, रक्ख विणअं[3] । मअणसंतत्तावि ण हु अत्तणो पहवामि । [पौरव, रक्ष विनयम् । मदनसंतप्ताऽपि न खल्वात्मनः प्रभवामि ।]

राजा—भीरु, अलं गुरुजनभयेन । दृष्ट्वा ते विदितधर्मा तत्रभवान्नात्र दोषं ग्रहीष्यति[4] कुलपतिः । अपि च[5] ।

गान्धर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः ।
श्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः ॥ २२ ॥

शकुन्तला—मुञ्च दाव मं । भूओ वि सहीजणं अणुमाणइस्सं । [मुञ्च तावन्माम् । भूयोऽपि सखीजनमनुमानयिष्यामि ।]

King—[O] beautiful one ! the day is not cool [yet], and this is your condition !

Leaving the bed of flowers in which the covering of the bosom is formed of lotus-leaves, how will you go in the heat, with your limbs, incapable [of any strain] (*pelava*) owing to all-round (*pari*) suffering. 21

(*Makes her return by force*)

Śakuntalā—[O] descendant of Puru ! have regard for decorum. I am really no mistress of myself though tormented by Love.

King—[O] timid one ! away with fear of the elders. The revered Lord of the Group, who knows [all] duties, will not, on consideration, find fault with you. Moreover,

Many daughters of kings and sages are reported to be married by the Gāndharva [form of] marriage; and they were congratulated by [their] fathers. 22

Śakuntalā—Release me awhile. I shall again ask my friends to consent [to it].

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१ ' अपरिनिर्वाणः ' **व–म.** २ ' शरीरावस्था ' **व–न–म.** ३ ' अविणअं (अविनयम्) ' **न–क.** ४ ' गृहीत ' **म.** ५ ' यतः ' **म**; ' अपि च ' इति अधस्तनो द्वाविंशो श्लोकश्च इत्येतन्न दृश्यते **क**-पुस्तके.

३ **राजा**--भवतु । मोक्ष्यामि ।

शकुन्तला—कदा । [कदा ।]

राजा—

अपरिक्षतकोमलस्य यावत्[1]
कुसुमस्येव नवस्य षट्पदेन ।
अधरस्य पिपासता मया ते
सदयं सुन्दरि गृह्यते रसोऽस्य ॥ २३ ॥

(मुखमस्याः समुन्नमयितुमिच्छति । शकुन्तला परिहरति नाट्येन ।)

(**नेपथ्ये** ।) चक्कवाकवहुए, आमन्तेहि सहअरं । उवट्ठिआ रअणी । [चक्रवा-
३ कवधुके, आमंत्रयस्व सहचरम् । उपस्थिता रजनी ।]

शकुन्तला —(ससंभ्रमम्) पोरव, असंसअं मम सरीरवुत्तन्तोवलम्भस्स अज्जा गोदमी इदो एव्व आअच्छदि । दाव विडवन्तरिदो होहि । [(ससंभ्रमम्)
६ पौरव, असंशयं मम शरीरवृत्तान्तोपलम्भायार्या गौतमीत एवागच्छति । तावद्विट-पान्तरितो भव ।]

राजा--तथा । (आत्मानमावृत्य तिष्ठति)

King—Well ! I shall release.

Śakuntalā—When ?

King—

When the nectar of this lower lip of yours, untouched and hence delicate, is, [O] beautiful damsel ! gently tasted by me, who am thirsty, like the juice of a fresh flower by a bee. 23

(*Desires to raise her face* ; *Śakuntalā gesticulates avoidance*)

(**Behind the curtain**) Bride of Cakravāka ! bid adieu to your mate. The night has arrived.

Śakuntalā—[O] descendant of Puru ! doubtless the venerable Gautamī is coming even in this direction to ascertain the account of my body. Just be concealed behind the branches.

King—[Just] so. (*Stands concealing himself*)

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१ ‘ तावत् ’ **व.** २ ‘ जाव (यावद्)’ **न**; ‘ ता (तस्मात्)’ **म**; ‘ ता (तत्)’ **क.**

९ (ततः प्रविशति पात्रहस्ता गौतमी सख्यौ च)

सख्यौ—इदो इदो अज्जा गोदमी। [इत इत आर्या गौतमी।]

गौतमी—(शकुन्तलामुपेत्य) जादे, अवि लहुसंदाबाइं दे अङ्गाइं। [जाते
१२ अपि लघुसंतापानि तेऽङ्गानि।]

शकुन्तला—अज्जे, अत्थि मे विसेसो। [आर्ये, अस्ति मे विशेषः।]

गौतमी—इमिणा दब्भोदएण णिराबाधं एव्व दे सरीरं भविस्सदि। (शिरसि
१५ शकुन्तलामभ्युक्ष्य) वच्छे, परिणदो दिअहो। एहि। उडजं एव्व गच्छह्म। [अनेन दर्भोदकेन[1] निराबाधमेव ते शरीरं भविष्यति। (शिरसि शकुन्तलामभ्युक्ष्य) वत्से, परिणतो दिवसः। एहि। उटजमेव गच्छामः।] (प्रस्थिताः)

१८ **शकुन्तला**—(आत्मगतम्) हिअअ, पढमं एव्व सुहोवणदे मणोरहे कादर-भावं ण मुञ्चसि। साणुसअविहडिअस्स[2] कहं दे संपदं संदाबो। (पदान्तरे स्थित्वा। प्रकाशम्) लदावलअ संदाबहारअ आमन्तेमि तुमं भूओ वि परिभो-
२१ अस्स। [(आत्मगतम्) हृदय, प्रथममेव सुखोपनते मनोरथे कातरभावं न मुञ्चसि। सानुशयविघटितस्य कथं ते सांप्रतं संतापः। (पदान्तरे स्थित्वा।

(*Then enters Gautamī with a vase in hand and the two friends*)

Friends–This way, this way, [may] venerable Gautamī [come].

Gautamī—(*Approaching Śakuntalā*) Child! do your limbs have their suffering lessened?

Śakuntalā—Venerable lady! there is some improvement in me.

Gautamī—With this Darbha-water your body will be quite free from suffering. (*Sprinkling Śakuntalā on the head*) Child! the day is ended. Come, let us go to the cottage itself. (*They set out*)

Śakuntalā—(*To herself*) [O] heart! even before, when [the object of your] desire easily presented itself, you do not give up timidity. Regretfully separated, how can your anguish be justified? (*Stopping at another step. Aloud*) [O] bower of creepers, the remover of my sufferings! I invite

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१ 'सन्तिदब्भोदएण (शान्तिदर्भोदकेण)' म. २ 'विहत्थिअस्स (विहस्तितस्य) म.

प्रकाशम्) लतावलय संतापहारक, आमन्त्रये त्वां भूयोऽपि परिभोगाय।] (दुःखेन
२४ निष्क्रान्ता शकुन्तला सहेतराभिः)

राजा—(पूर्वस्थानमुपेत्य । सनिःश्वासम्) अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः।
मया हि

> मुहुरङ्गुलिसंवृताधरोष्ठं
> प्रतिषेधाक्षरविक्लवाभिरामम् ।
> मुखमंसविवर्ति पक्ष्मलाक्ष्याः
> कथमप्युन्नामितं न चुम्बितं तु ॥ २४ ॥

क्व नु खलु संप्रति गच्छामि । अथवा । इहैव प्रियापरिभुक्तमुक्ते लतावलये मुहूर्तं स्थास्यामि । (सर्वतोऽवलोक्य)

> तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं
> क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पितः ।
> हस्ताद्भ्रष्टमिदं बिसाभरणमित्यासज्यमानेक्षणो
> निर्गन्तुं सहसा न वेतसगृहाच्छक्नोमि[1] शून्यादपि ॥ २५ ॥

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you again for enjoyment. (*Śakuntalā goes out with sorrow along with others*)

King—(*Approaching the former place. With a sigh*) Oh ! [how] full of obstacles are the fulfilments of desired objects ! For by me,

> The face of the damsel, with eyes of lovely eyelashes, was, though somehow raised, yet not kissed—[the face] which had its lower lip covered with fingers, which was distressed in [uttering] words of prohibition and [hence was] charming and which repeatedly turned towards the shoulders. 24

Where really shall I go now ? Or I shall stay just here for a time in the bower of creepers, which has been enjoyed and deserted by my beloved. (*Looking all round*)

> Here is on a stone-slab her flowery bed pressed down by her body ; here is the faded love-letter engraved on a lotus-leaf with nails ; here is an ornament [viz. the bracelet] of the lotus-stalk, slipped from her hand ; with my eyes thus riveted [on various objects] I am not able to go out, all of a sudden, from the cane—bower, though [it is] vacant. 25

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१ ' शक्तोऽस्मि ' व–क.

(आकाशे।) राजन्,

सायंतने सवनकर्मणि संप्रवृत्ते
वेदीं हुताशनवतीं परितः प्रकीर्णाः[1] ।
छायाश्चरन्ति बहुधा भयमादधानाः
संध्यापयोदकपिशाः पिशिताशनानाम् ॥ २६ ॥

राजा—अयमहमागच्छामि[2] । (निष्क्रान्तः)

इति तृतीयोऽङ्कः

(**In the air**) King !

The evening sacrificial rite being commenced, the shadows [that is, shadowy figures] of evil spirits, reddish-brown as evening clouds [and] scattered around the altar, which possesses the fire [kindled], are stalking about, inspiring terror in various way.

King—Here I come. (*Goes out*)

END OF ACT III

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१ ' प्रयस्ताः ' न-म. २ ' अयमयम् ' व-न-म.

चतुर्थोऽङ्कः

(ततः प्रविशतः कुसुमावचयं नाटयन्त्यौ सख्यौ)

अनसूया—हला पिअंवदे, जइ वि गन्धव्वेण विवाहविहिणा[1] णिव्वुत्तकल्लाणा ३ सउन्दला अणुरूवभत्तुगामिणी संवुत्तेति निव्वुदं मे हिअअं, तहवि एत्तिअं चिन्तणिज्जं । [हला प्रियंवदे, यद्यपि गान्धर्वेण विवाहविधिना निर्वृत्तकल्याणा शकुन्तलानुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे हृदयम्, तथाप्येतावच्चिन्तनीयम् ।]

६ **प्रियंवदा**—कहं विअ । [कथमिव ।]

अनसूया—अज्ज सो राएसी इट्ठिं परिसमाविअ इसीहिं विसज्जिओ अत्तणो णअरं पविसिअ अन्तेउरसमागदो इदोगदं वुत्तन्तं सुमरदि वा ण वेत्ति । ९ [अद्य स राजर्षिरिष्टिं परिसमाप्य ऋषिभिर्विसर्जित आत्मनो नगरं प्रविश्यान्तःपुरसमागत इतोगतं वृत्तान्तं स्मरति वा न वेति ।]

प्रियंवदा—वीसद्धा होहि । ण तादिसा आकिदिविसेसा गुणविरोहिणो १२ होन्ति । किन्दु तादो दाणिं इमं वुत्तन्तं सुणिअ ण आणे किं पडिवज्जिस्सदि त्ति । [विस्रब्धा भव । न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति । किन्तु तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति ।]

ACT IV

(*Then enter two friends gesticulating the gathering of flowers*)

Anasūyā—Dear Priyaṁvadā ! though my heart is comforted at the thought that (*iti*) Śakuntalā has become united with a worthy husband, her happiness having been achieved by the Gāndharva form of marriage, still this much is to be thought about.

Priyaṁvadā—How possibly ?

Anasūyā—Whether that royal sage, who is dismissed to-day by the sages, having completed [their] sacrifice, would, after entering his capital [and being] united with the [ladies in his] harem, remember or not the event that happened here.

Priyaṁvadā—Rest assured. Distinguished forms like those do not belie [the expectations of] virtues [formed of them]. But I do not know what father will now do after hearing of this affair.

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१ ' विहिणा (विधिना) ' इत्येव **न**–पुस्तके.

१५ **अनसूया**—जह अहं देक्खामि, तह तस्स अणुमदं भवे। [यथाहं पश्यामि, तथा तस्यानुमतं भवेत्।]

प्रियंवदा—कहं विअ। [कथमिव।]

१८ **अनसूया**—गुणवदे कण्णआ पडिबादणिज्जेत्ति अअं दाव पढमो संकप्पो। तं जइ देव्वं एव्व संपादेदि णं अप्पआसेण किदत्थो गुरुअणो। [गुणवते कन्यका प्रतिपादनीयेत्ययं तावत् प्रथमः संकल्पः। तं यदि दैवमेव संपादयति २१ नन्वप्रयासेन कृतार्थो गुरुजनः।]

प्रियंवदा—एव्वं एदम्। (पुष्पभाजनं विलोक्य) सहि, अवइदाइं बलिकम्मपज्जत्ताइं कुसुमाइं। [एवमिदम्। (पुष्पभाजनं विलोक्य) सखि, अवचितानि २४ बलिकर्मपर्याप्तानि कुसुमानि।]

अनसूया—णं सहीए सउन्दलाए सोहग्गदेवआ अच्चणीआ। [ननु सख्याः शकुन्तलायाः सौभाग्यदेवतार्चनीया।]

२७ **प्रियंवदा**—जुज्जदि। [युज्यते] (तदेव कर्माभिनयतः)

(**नेपथ्ये।**) अयमहं भोः।

Anasūyā—So far as I see, it will be approved of by him.

Priyaṁvadā—How possibly?

Anasūyā—That a daughter is to be given to a virtuous person—that is just the first purpose. If fate itself accomplishes that, why, the elders have their object fulfilled without effort.

Priyaṁvadā—So is this. (*Looking at the basket of flowers*) Friend! flowers, sufficient for the rite of worship, have been gathered.

Anasūyā—Why! the [guardian] deity of friend Śakuntalā's good fortune has to be worshipped.

Priyaṁvadā—It is correct. (*Both gesticulate the same action*)

(**Behind the curtain**) Here I am, ho!

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१ 'तादस्स (तातस्य)' इत्यधिकमत्र **म**–पुस्तके. २ 'किदत्थो अअं (कृतार्थोऽयम्)' **म.** ३ पियसहीए (प्रियसख्याः) **व-क.** ४ 'कर्मारिभेते' **व-न-म-क.**

अनसूया—(कर्णं दत्त्वा ।) सहि, अदिधीणं विअ णिवेदिदं । [सखि,
३० अतिथीनामिव निवेदितम्]

प्रियंवदा—णं उडजसंणिहिदा सउन्दला [ननूटजसंनिहिता शकुन्तला ।]

अनसूया—अज्ज उण हिअएण असण्णिहिदा । होदु । अलं एत्तिएहिं
३३ कुसुमेहिं । [अद्य पुनर्हृदयेनासंनिहिता । भवतु । अलमेतावद्भिः कुसुमैः ।]
(प्रस्थिते)

(नेपथ्ये ।) आः अतिथिपरिभाविनि,

विचिन्तयन्ती यमनन्यमानसा
तपोधनं[2] वेत्सि न मामुपस्थितम् ।
स्मरिष्यति त्वां न स बोधितोऽपि सन्
कथां प्रमत्तः प्रथमं कृतामिव ॥ १ ॥

प्रियंवदा—हद्धी हद्धी । अप्पिअं एव्व संवुत्तं । कस्सिं पि पूआरुहे अवरद्धा सुण्णहिअआ सउन्दला । [हा धिक् हा धिक् । अप्रियमेव संवृत्तम् । कस्मिन्नपि
३ पूजार्हेऽपराद्धा शून्यहृदया शकुन्तला ।]

अनसूया—(पुरोऽवलोक्य) ण हु जस्सिं कस्सिं पि । एसो दुव्वासो सुलहकोबो महेसी । तह सविअ चटुलप्फुलदुव्वाराए गईए पडिणिवुत्तो । [न खलु

Anasūyā—(*Giving her ear*) The announcement is like that of an honoured guest.

Priyaṁvadā—Why ! Śakuntalā is present in the cottage.

Anasūyā—But to-day she is not present with her mind. Well ! enough [are] these flowers. (*They set out*)

(**Behind the curtain**) Ah ! [you] affronter of a guest !

He, thinking of whom with [your] mind regardless of anybody else, you do not know me, who am rich in penance, to have arrived near, will not remember you even when he is reminded [by you], like a drunken man the talk previously made. I

Priyaṁvadā—Oh, alas ! oh, alas ! a very unpleasant thing has happened. The absent-minded Śakuntalā has offended some person deserving worship.

Anasūyā—(*Looking forward*) Not, indeed, some [mere] ordinary person. This is Durvāsas, the easily-irritable great

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१ 'अदिधिणा (अतिथिना)' व. २ ' तपोनिधिम् ' म

६ यस्मिन् कस्मिन्नपि । एष दुर्वासाः सुलभकोपो महर्षिः । तथा शप्त्वा वेगचटुलोत्फुल्ल-दुर्वारया गत्या प्रतिनिवृत्तः ।]

प्रियंवदा—को अण्णो हुदवहादो दहिदुं पहवदि । गच्छ । पादेसु पणमिअ ९ णिवत्तेहि णं जाव अहं अग्घोदअं उवकप्पेमि । [कोऽन्यो हुतवहाद्दग्धुं प्रभवति । गच्छ । पादयोः प्रणम्य निवर्तयैनं यावदहमर्घोदकमुपकल्पयामि ।]

अनसूया—तह [तथा ।] (निष्क्रान्ता)

१२ **प्रियंवदा**—(पदान्तरे स्खलितं निरूप्य) अम्मो । आवेअक्खलिदाए पब्भट्ठं मे अग्गहत्थादो पुप्फभाअणं । [अहो । आवेगस्खलितायाः प्रभ्रष्टं ममाग्रहस्तात् पुष्पभाजनम् ।] (पुष्पोच्चयं रूपयति)

१५ (प्रविश्य) **अनसूया**--सहि, पकिदिवक्को सो कस्स अणुणअं पडिगेण्हदि । किं वि उण साणुक्कोसो किदो । [सखि, प्रकृतिवक्रः स कस्यानुनयं प्रतिगृह्णाति । किमपि पुनः सानुक्रोशः कृतः ।]

१८ **प्रियंवदा**--(सस्मितम्) तस्सिं बहु एदं पि । कहेहि । [तस्मिन् बह्वेतदपि । कथय ।]

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sage. Having cursed in that way he returned with a gait, quick, impetuous and difficult to be checked.

Priyaṁvadā—Who else but fire is able to burn. Go [and], bowing at his feet, persuade him to return, whilst I make ready the water for worship.

Anasūyā—As you say. (*Goes out*)

Priyaṁvadā—(*Gesticulating stumbling at another step*) Oh! the basket of flowers has dropped from the palm of my hand, as I stumbled in agitation. (*Acts the gathering of flowers*)

(*Entering*) **Anasūyā**—Friend! perverse by nature whose entreaty does he accept? But he was made to show compassion a little.

Priyaṁvadā—(*With a smile*) In him even this is much. Tell [me].

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१ 'वेअचलफुल्लाए दुव्वाराए (वेगचलोत्फुल्लया दुर्वारया)' न; 'वेअचडुलुप्फुल्ल-दुव्वाराए (वेगचटुलोत्फुल्लदुर्वारया)' व; 'वेअचलुप्फुलदुव्वारगदीए (वेगचलोत्फुल्लदुर्वारगत्या)' क. २ 'आवेअक्खलिदाये गईए (आवेगस्खलितया गत्या)' व–न. २ 'हस्तात्' व.

अनसूया––जदा अणुणीदो[1] णिवत्तिदुं ण इच्छदि तदा विण्णविदो मए।
२१ भअवं, पढमं त्ति पेक्खिअ अविण्णादतबप्पहावस्स दुहिदुजणस्स भअवदा एक्को अबराहो मरिसिदव्वोत्ति । [यदानुनीतो निवर्तितुं नेच्छति तदा विज्ञापितो मया । भगवन्, प्रथममिति प्रेक्ष्याविज्ञाततप:प्रभावस्य दुहितृजनस्य भगवतैकोऽप-
२४ राधो मर्षितव्य इति ।]

प्रियंवदा—तदो तदो । [ततस्ततः ।]

अनसूया—तदो मे वअणं अण्णहा भविदुं णारिहदि । किंदु अहिण्णाणाभर-
२७ णदंसणेण[3] सावो णिवत्तिस्सदि त्ति मन्तअन्तो एव्व अन्तरिहिदो । [ततो मे वचनमन्यथा भवितुं नार्हति । किंत्वभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यत इति मन्त्रयमाण एवान्तर्हितः ।]

३० **प्रियंवदा**—सक्कं दाणिं अस्ससिदुं । अत्थि तेण राएसिणा संपत्थिदेण सणामहेअङ्किअं अङ्गुलीअअं सुमरणीअंत्ति सअं[4] पिणद्धं । तस्सिं साहीणोवाआ[5] सउन्दला भविस्सदि । [शक्यमिदानीमाश्वासितुम् । अस्ति तेन राजर्षिणा संप्र-
३३ स्थितेन स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति स्वयं पिनद्धम् । तस्मिन् स्वाधीनोपाया शकुन्तला भविष्यति ।]

Anasūyā—When, being entreated, he wished not to return, then he was thus requested by me : Divine Sir ! Considering it is the first time, the one offence of the daughter, who does not know the power of penance, should be pardoned by your holiness.

Priyaṁvadā—Then, further.

Anasūyā—Then, while just saying this—My word does not deserve to be otherwise ; but the curse will cease at the sight of an ornament of recognition—he disappeared.

Priyaṁvadā—It is now possible to take consolation. There is a ring, stamped with his own name, fastened [on Śakuntalā's finger] as a souvenir by the royal sage himself when he started. In that Śakuntalā will have the remedy in her power.

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१ 'अणुणीदो (अनुनीतः)' इत्येतन्नास्ति **व–न–क**–पुस्तकेषु. २ 'पुव्वभत्तिं (पूर्वभक्तिं)' **म.** ३ 'अहिण्णाणदंसणेण (अभिज्ञानदर्शनेन)' **म.** ४ 'सअं (स्वयं)' **व–न–क.** ५ 'साहीणो उवाओ (स्वाधीन उपायः)' **म.**

अनसूया—सहि, एहि । देवकज्जं दाव से णिव्वत्तेह्म । [सखि, एहि । देव-
३६ कार्यं तावदस्या निर्वर्तयावः ।] (परिक्रामतः)

प्रियंवदा—(विलोक्य) अणसूए, पेक्ख दाव । वामहत्थोबहिदवअणा आलिहिदा विअ पिअसही । भत्तुगदाए चिन्ताए अत्ताणं पि ण एसा विभावेदि।
३९ किं उण आअन्तुअं । [(विलोक्य) अनसूये, पश्य तावत् । वामहस्तोपहितवदनालिखितेव प्रियसखी । भर्तृगतया चिन्तयात्मानमपि नैषा विभावयति । किं पुनरागन्तुकम् ।]

४२ **अनसूया**—पिअंवदे, दुवेणं एव्व णो मुहे एसो वुत्तन्तो चिट्ठदु । रक्खिदव्वा क्खु पकिदिपेलवा पिअसही । [प्रियंवदे, द्वयोरेव नौ मुखे एष वृत्तान्तस्तिष्ठतु । रक्षितव्या खलु प्रकृतिपेलवा प्रियसखी ।]

४५ **प्रियंवदा**—को णाम उण्होदएण णोमालिअं सिञ्चेदि[1] । [को नामोष्णोदकेन नवमालिकां सिञ्चति ।] (उभे निष्क्रान्ते)

इति विष्कम्भकः[2]

४८ (ततः प्रविशति सुप्तोत्थितः शिष्यः)

शिष्यः—वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता प्रवासादुपावृत्तेन काश्यपेन ।

Anasūyā—Friend! come. Let us just perform her worship of the deity. (*They both walk round*)

Priyaṁvadā—(*Espying*) Anasūyā! just see. Our friend is as though drawn in a picture, with her face resting on her left hand. Owing to her contemplation regarding her husband she is not conscious of even herself; what then of a guest?

Anasūyā—Priyaṁvadā! let this incident rest in the mouth of us two only. Our dear friend, naturally [so] delicate, should, indeed, be spared.

Priyaṁvadā—Who possibly (*nāma*) would sprinkle the Navamālikā with hot water? (*Both go out*)

END OF THE PRELUDE

(*Then enters a pupil who has risen from sleep*)

Pupil—I am commanded by his reverence Kāśyapa, who has returned from [his] journey to ascertain the time. Going out

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१ ' दाणिं (इदानीम्)' **व-न-म-क**. २ ' प्रवेशकः ' **म.**

प्रकाशं निर्गतस्तावदवलोकयामि कियदवशिष्टं रजन्या इति। (परिक्रम्यावलोक्य च) हन्त प्रभातम्। तथा हि।

यात्येकतोऽस्तशिखरं पतिरोषधीना-
माविष्कृतारुणपुरःसर एकतोऽर्कः।
तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु ॥ २ ॥

अपि च।

अन्तर्हिते शशिनि सैव कुमुद्वती मे
दृष्टिं न नन्दयति संस्मरणीयशोभा।
इष्टप्रवासजनितान्यबलाजनस्य
दुःखानि नूनमतिमात्रसुदुःसहानि ॥ ३ ॥

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into the open air (*prakāśam*) I shall just observe as to how much of the night remains. (*Going round and observing*) Oh! it is dawn. For,

On one side the lord of the herbs [viz. the moon] goes to the summit of the setting-mountain; on the other [rises] the sun, who has manifested Aruṇa, his forerunner. By the simultaneous fall and rise of the two luminaries, the world is as though instructed in the [various] changes of its condition. 2

Moreover,

The moon having disappeared, the same lotus-plant, whose beauty has [now] become an object of memory [only], no [longer] gladdens my sight. The sorrows of women folk, produced by the departure [on a journey] of loved persons, are, indeed, beyond measure, very hard to bear. 3

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१ 'प्रकाशे' म.　२ 'आविष्कृतः' न-क.　३ न दृश्यतेऽयं श्लोकः क-पुस्तके। केषुचित् पुस्तकेषु श्लोकादस्मादनन्तरम्

कर्कन्धूनामुपरि तुहिनं रञ्जयत्यग्रसन्ध्या
दार्भं मुञ्चत्युटजपटलं वीतनिद्रो मयूरः।
वेदिप्रान्तात् खुरविलिखितादुत्थितश्चैष सद्यः
पश्चादुच्चैर्भवति हरिणः स्वाङ्गमायच्छमानः ॥

अपि च—

पादन्यासं क्षितिधरगुरोर्मूर्ध्नि कृत्वा सुमेरोः
क्रान्तं येन क्षपिततमसा मध्यमं धाम विष्णोः।
सोऽयं चन्द्रः पतति गगनादल्पशेषैर्मयूखै-
रत्यारूढिर्भवति महतामप्यपभ्रंशनिष्ठा ॥

इत्यधिको ग्रन्थ आयाति दृक्पथम्.

(प्रविश्यापटीक्षेपेण) **अनसूया**—जइ वि णाम विसअपरम्मुहस्स जणस्स एदं ण विदिअं तह वि तेण रण्णा सउन्दलाए अणज्जं आअरिदं । [यद्यपि ३ नाम विषयपराङ्मुखस्य जनस्यैतन्न विदितं तथापि तेन राज्ञा शकुन्तलायामनार्यमाचरितम् ।]

शिष्यः—यावदुपस्थितां होमवेलां गुरवे निवेदयामि । (निष्क्रान्तः)

६ **अनसूया**—पडिबुद्धा वि किं करिस्सं । ण मे उइदेसु वि णिअकरणिज्जेसु हत्थपाआ पसरन्ति । कामो दाणिं सकामो होदु जेण असच्चसंधे जणे सुद्धहिअआ सही पदं कारिदा । अहवा दुव्वाससो सावो एसो विआरेदि । अण्णहा कहं सो राएसी तारि- ९ साणि मन्तिअ एत्तिअस्स कालस्स लेहमेत्तं पि ण विसज्जेदि । ता इदो अहिण्णाणं अङ्गुलीअअं से विसज्जेम । दुक्खसीले तवस्सिजणे को अब्भत्थीअदु । णं सहीगामी दोसो त्ति व्ववसिदा वि ण पारेमि पवासपडिणिउत्तस्स तादक- १२ स्सवस्स दुस्सन्तपरिणीदं आवण्णसत्तं सउन्दलं णिवेदिदं । इत्थंगए अह्मेहिं किं णु खु करणिज्जं । [प्रतिबुद्धापि किं करिष्यामि । न म उचितेष्वपि निजकरणीयेषु हस्तपादं प्रसरति । काम इदानीं सकामो भवतु येनासत्यसंधे जने

(*Entering with a toss of the curtain*)

Anasūyā—Though this may not be known to a person, who is averse to objects [of enjoyment], still that king has acted dishonourably towards Śakuntalā.

Pupil—I shall just report to the preceptor the time for the sacrifice, which has arrived. (*Goes out*)

Anasūyā—What shall I do, even when I have awaked [from sleep]? My hands and feet do not move even towards my usual duties. Let Love now be possessed of his wish,—[Love] by whom [our] pure-minded friend was made to resort to a man who is false to his promise. Or this is the curse of Durvāsas that is working change. Otherwise, how does that royal sage, having said [sweet] things of that kind, not send even a letter for such a [long] time? Therefore, we shall send him

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१ 'पटाक्षेपेण' **व.** २ 'एवं अ णाम (एवं च नाम)' **म**; 'एवं णाम (एवं नाम)' **व.** ३ 'परम्मुहस्स वि इमस्स जनस्य ण एदं ण विदिअं (पराङ्मुखस्याप्यस्य जनस्य नैतन्न विदितम्)' **व**; 'परम्मुहस्य वि (पराङ्मुखस्यापि)' **न.** ४ 'इति' इत्यधिकं **व**–पुस्तके. ५ 'णिअ (निज)' इत्येतन्न दृश्यते **म**–पुस्तके.

१५ शुद्धहृदया सखी पदं कारिता । अथवा दुर्वाससः शाप एष विकारयति । अन्यथा कथं स राजर्षिस्तादृशानि मन्त्रायित्वैतावतः कालस्य लेखमात्रमपि न विसृजति। तादितोऽभिज्ञानमङ्गुलीयकं तस्य विसृजावः । दुःखशीले तपस्विजने कोऽभ्यर्थ्य-
१८ ताम् । ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्तस्य तातकाश्यपस्य दुष्यन्तपरिणीतामापन्नसत्त्वां शकुन्तलां निवेदयितुम् । इत्थंगतेऽस्माभिः किं नु खलु करणीयम् ।]

२१ (प्रविश्य) **प्रियंवदा**—(सहर्षम्) सहि, तुवर तुवर सउन्दलाए पत्थाणकोदुअं णिव्वत्तिदुं । [सखि, त्वरस्व त्वरस्व शकुन्तलायाः प्रस्थानकौतुकं निर्वर्तयितुम् ।]

२४ **अनसूया**—सहि, कहं एदं । [सखि, कथमेतत् ।]

प्रियंवदा—सुणाहि । दाणिं सुहसइदपुच्छिआ सउन्दलासआसं गदह्मि । [शृणु । इदानीं सुखशयितप्रच्छिका शकुन्तलासकाशं गतास्मि ।]

२७ **अनसूया**—तदो तदो । [ततस्ततः]

प्रियंवदा—दाव एणं लज्जावणदमुहिं परिस्सजिअ सअं तादकस्सवेण एव्वं आहिणन्दिदं । दिट्ठिआ धूमाउलिददिट्ठिणो वि जअमाणस्स पाअए एव्व आहुदि

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from here the recognition-ring. Among ascetics, habituated to hardships, who is to be requested ? Because the blame lies with my friend I am not able, though I have made up my mind, to report to father Kāśyapa, who has returned from [his] journey, that Śakuntalā has been married by Duṣyanta and is pregnant. What may, indeed, be done by us when matters have gone to this ?

(*Entering*) **Priyaṁvadā**—(*With joy*) Friend ! make haste make haste to perform the auspicious rite at Śakuntalā's departure.

Anasūyā—Friend ! how is this ?

Priyaṁvadā—Listen. I had just gone to Śakuntalā to inquire [whether she had enjoyed] a comfortable sleep.

Anasūyā—Then, (what) then ?

Priyaṁvadā—Just then, father Kāśyapa, having embraced her, whose head hung down through shame, himself thus

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१ 'सुण्ण (शून्य)' न–म. २ 'कोपो (कोपः)' न–म. ३ 'विअरेदि (विकरोति)' म. ४ 'ण च (न च)' म. ५ 'सुहसइदं पुच्छितुं (सुखशयितं प्रष्टुं)' व.

३० पडिदा । वच्छे, सुसिस्सपरिदिण्णा विअ विज्जा असोअणिज्जासि संवुत्ता। अज्ज एव्व इसिरक्खिदं तुमं भत्तुणो सआसं विसज्जेमि त्ति । [तावदेनां लज्जावनतमुखीं परिष्वज्य स्वयं तातकाश्यपेनैवमभिनन्दितम् । दिष्ट्या धूमाकुलितदृ-
३३ ष्टेरपि यजमानस्य पावक एवाहुतिः पतिता । वत्से, सुशिष्यपरिदत्तेव विद्याशोचनीयासि संवृत्ता³ । अद्यैव ऋषि⁴रक्षितां त्वां भर्तुः सकाशं विसृजामीति ।]

अनसूया—अह केण सूइदो तादकस्सबस्स वुत्तन्तो । [अथ केन
३६ सूचितस्तातकाश्यपस्य वृत्तान्तः ।]

प्रियंवदा—अग्गिसरणं पविट्ठस्स सरीरं विणा छन्दोमईए वाणिआए । [अग्निशरणं प्रविष्टस्य शरीरं विना छ⁶न्दोमय्या वाण्या ।]

३९ **अनसूया**—(सविस्मयम्) कहेहि कहेहि । [कथय कथय ।]

प्रियंवदा—(संस्कृतमाश्रित्य)

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।
अवेहि तनयां ब्रह्मन्नग्निगर्भां शमीमिव ॥ ४ ॥

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pronounced his congratulations : 'Fortunately, the oblation of the sacrificer, although his sight was obscured by smoke, has fallen straight into the fire. [My] child ! Like learning imparted to a good pupil, you have become an object of no grief. This very day I send you to your husband, protected by hermits.'

Anasūyā—But by whom was the matter suggested to father Kāśyapa ?

Priyaṁvadā—By an utterance in metre without a body, as he entered the fire-chamber.

Anasūyā—(*With wonder*) Tell, (do) tell.

Priyaṁvadā—(*Resorting to Sanskrit*)

Know, [O] Brāhmaṇa ! that your daughter holds, for the welfare of the world, the lustre deposited by Duṣyanta, like the Śamī tree, which is pregnant with fire. 4

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१ नास्तीदं न-म-पुस्तकयोः २ 'धूमावरुद्ध (धूमावरुद्ध)' म. ३ 'मम' इत्यधिकमस्मात् प्राग् म-पुस्तके. ४ 'पडिरक्खिदं (प्रतिरक्षितां)' व-क; 'परिग्गहीदं (परिगृहीतां)' म. ५ 'आचक्खिदो अअं (आख्यातोऽयम्)' म. ६ 'छन्दोवदीए (छन्दोवत्या)' म.

अनसूया—(प्रियंवदामाश्लिष्य) सहि, पिअं मे पिअं मे। किंदु अज्ज एव्व सउन्दला णीअदित्ति उक्कण्ठासाहारणं परितोसं अणुहोमि। [सखि, प्रियं मे ३ प्रियं मे। किंत्वद्यैव शकुन्तला नीयत इत्युत्कण्ठासाधारणं परितोषमनुभवामि।]

प्रियंवदा—सहि, वअं दाव उक्कण्ठं विणोदइस्सामो। सा तवस्सिणी णिव्वुदा होदु। [सखि, आवां तावदुत्कण्ठां विनोदयिष्यावः। सा तपस्विनी निर्वृता ६ भवतु।]

अनसूया—तेण हि एदस्सिं चूदसाहावलम्बिदे णारिएरसमुग्गए एतण्णिमित्तं एव्व कालन्तरक्खमा णिक्खित्ता मए केसरमालिआ। तं तुमं ९ हत्थसंणिहिदं करेहि। जाव अहंपि से गोरोअणा तित्थमित्तिअ दुव्वाकिसल-आणित्ति मङ्गलसमालम्भणाणि विरएमि। [तेन ह्येतास्मिंश्चूतशाखावलम्बिते नालिकेरसमुद्गक एतन्निमित्तमेव कालान्तरक्षमा निक्षिप्ता मया केसरमालिका। १२ तां त्वं हस्तसंनिहितां कुरु। यावदहमपि तस्यै गोरोचना तीर्थमृत्तिका दूर्वाकिसलया-नीति मङ्गलसमालम्भनानि विरचयामि।]

प्रियंवदा—तह करीअदु। [तथा क्रियताम्।]

१५ (अनसूया निष्क्रान्ता। प्रियंवदा नाट्येन सुमनसो गृह्णाति)

Anasūyā—(*Embracing Priyaṁvadā*) Friend! Joy to me, joy to me. But, because Śakuntalā is being taken away just to-day, I feel satisfaction in common with anxiety.

Priyaṁvadā—Friend! We for ourselves shall divert our anxiety. Let that poor [girl] be happy.

Anasūyā—Well, then, in this cocoa-nut basket, suspended on the mango-branch, I have, for this very purpose, kept a Bakula-garland, capable of [lasting fresh for] the interven-ing [period of] time. Take you that in your hand. In the meanwhile I too prepare the auspicious decorations such as Gorocanā, clay from holy places and sprouts of Durvā-grass.

Priyaṁvadā—Let it be so done.

(*Anasūyā goes out. Priyaṁvadā gesticulates taking the flowers*)

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१ 'साहारणो मे परितोसो (साधारणो मे परितोषः)' म. २ 'ता इमं (तदिमाम्)' व-न-क. ३ 'मअलोअणं तित्थमित्तिअं (मृगरोचनां तीर्थमृत्तिकां) व-न क.

(नेपथ्ये ।) गौतमि, आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय ।

प्रियंवदा--(कर्णं दत्वा) अनसूए, तुवर तुवर । एदे क्खु हत्थिणाउरगामिणो १८ इसीओ सद्दावीअन्ति । [अनसूये, त्वरस्व त्वरस्व । एते खलु हस्तिनापुरगामिण ऋषयः शब्दाय्यन्ते ।]

अनसूया--(प्रविश्य समालम्भनहस्ता) सहि, एहि । गच्छह्म [सखि, एहि २१ गच्छावः ।] (परिक्रामतः)

प्रियंवदा--(विलोक्य) एसा सुज्जोदए एव्व सिहामज्जिदा पडिच्छिदणीवारहत्थाहिं सोत्थिवाअणिआहिं तावसीहिं अहिणन्दीअमाणा सउन्दला चिट्ठइ । २४ उबसप्पह्म णं । [एषा सूर्योदय एव शिखामज्जिता प्रतिष्ठितनीवारहस्ताभिः स्वस्तिवाचनिकाभिस्तापसीभिरभिनन्द्यमाना शकुन्तला तिष्ठति । उपसर्पाव एनाम् ।] (उपसर्पतः)

२७ (ततः प्रविशति यथोद्दिष्टव्यापारासनस्था शकुन्तला)

तापसीनामन्यतमा--(शकुन्तलां प्रति) पुत्तिआए, भत्तुणो बहुमाणसूअअं महादेईसद्दं लहेहि । [पुत्रिके, भर्तुर्बहुमानसूचकं महादेवीशब्दं लभस्व ।]

(**Behind the curtain**) Gautamī ! Let Śārṅgarava and others be ordered to escort Śakuntalā.

Priyaṁvadā—(*Listening*) Anasūyā ! Make haste, make haste. Here, indeed, the sages, going to Hastināpura, are being called.

(*Entering with decorations in hand*) **Anasūyā**—Friend ! Come, let us go. (*They walk round*)

Priyaṁvadā—(*Looking*) Here stands Śakuntalā, who has bathed overhead just at sun-rise and who is being congratulated by the hermit-women, who possess wild rice placed in their hands and are pronouncing benedictions. Let us approach her. (*They move near*)

(*Then enters Śakuntalā resting on a seat and engaged as described*)

One of the Hermit-Women—Daughter ! May you obtain the title 'Great Queen,' indicative of your husband's high esteem [of you].

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१ अस्य वाक्यस्य स्थाने 'क्व ते शार्ङ्गरवमिश्राः' इति वाक्यं पठति म-पुस्तकम्.
२ 'सिहामज्जिदा (शिखामग्ना)' म; 'सिहामज्जिता (शिखामार्जिता) व.
३ 'पट्टिच्छ (प्रतीष्ट)' म.

३० **द्वितीया**—वच्छे, वीरप्पसविणी होहि । [वत्से, वीरप्रसविनी भव ।]

तृतीया—जादे भत्तुणो बहुमदा होहि । [जाते भर्तुर्बहुमता भव ।] (आशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ताः)

३३ **सख्यौ**—(उपसृत्य) सहि, सुहमज्जणं[1] दे होदु । [सखि, सुखमज्जनं ते भवतु ।]

शकुन्तला—साअदं मे सहीणं । इदो णिसीदह । [स्वागतं मे सख्योः । ३६ इतो निषीदतम् ।]

उभे—(मङ्गलपात्राण्यादाय । उपविश्य) हला, सज्जा होहि । जाव मङ्गलसमालम्भणं विरएम । [हला, सज्जा भव । यावन्मङ्गलसमालम्भनं विरचयावः ।]

३९ **शकुन्तला**—इदं पि बहु मन्तव्वं । दुल्लहं दाणिं मे सहीमण्डणं भविस्सदि । [इदमपि[2] बहु मन्तव्यम् । दुर्लभमिदानीं मे सखीमण्डनं भविष्यति[3] ।] (बाष्पं विसृजति)

४२ **उभे**—सहि, उइअं ण दे मङ्गलकाले रोइदुं । [सखि, उचितं न ते मङ्गलकाले रोदितुम् ।]

Second—Child ! May you give birth to a hero.

Third—Darling ! May you be highly thought of by [your] husband.

(*After bestowing blessings, all go out except Gautamī*)

Friends—(*Approaching*) May it be a happy bath to you.

Śakuntalā—Welcome to my friends. Sit here.

Both—(*Taking up the pots of auspicious things and sitting down*) Dear ! Be ready. We shall just perform your auspicious decoration.

Śakuntalā—Even this is to be highly valued. Decoration by my friends will now be rare for me. (*Sheds tears*)

Both—Friend ! It is not proper for you to weep on an auspicious occasion. (*Wiping off the tears they act decorating*)

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१ 'सुमज्जणं (सुमज्जनम्)' म; 'सुहमज्जणं (सुखमार्जनम्)' व.
२ 'उइदंवि (उचितमपि)' म. ३ 'इति' इत्यधिकमत्र न–पुस्तके.

प्रियंवदा—आहरणोइदं रूवं अस्समसुलहेहिं पसाहणेहिं विप्पअरीअदि[1]।
[आभरणोचितं रूपमाश्रमसुलभैः प्रसाधनैर्विप्रक्रियते।]

(प्रविश्योपायनहस्तौ) ऋषिकुमारकौ—इदमलंकरणम्। अलंक्रियतामत्रभवती।

(सर्वा विलोक्य विस्मिताः)

गौतमी—वच्छ णारअ, कुदो एदं। [वत्स नारद, कुत एतत्।]

प्रथमः—तातकाश्यपप्रभावात्।

गौतमी—किं माणसी सिद्धी[2]। [किं मानसी सिद्धिः।]

द्वितीयः—न खलु। श्रूयताम्। तत्रभवता वयमाज्ञप्ताः शकुन्तलाहेतोर्वनस्पतिभ्यः कुसुमान्याहरतेति। तत इदानीं

> क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतं[3]
> निष्ठ्यूतश्चरणोपभोगसुलभो[4] लाक्षारसः केनचित्।
> अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितै-
> र्दत्तान्याभरणानि नः किसलयोद्भेदप्रतिद्वन्द्विभिः[5] ॥ ५ ॥

Priyaṁvadā—The beauty that deserves ornaments is marred by decorations easily available in a hermitage.

(*Entering with presents in hands*)

Two Hermit-Youths—Here is decoration. Let her ladyship be adorned.

(*All are amazed at the sight*)

Gautamī—Child Nārada! Whence is this?

First—From father Kāśyapa's prowess.

Gautamī—Is it a mental creation?

Second—Not indeed! Listen. We were ordered by his reverence thus. 'Bring flowers from the lordly trees for the sake of Śakuntalā.' Then now,

> An auspicious silk-garment, white like the moon, was exhibited by a certain tree. Lac-dye, suited for the use of the feet, was exuded by another. From others were presented to us ornaments by the palms of wood-nymphs, protruded as far as the wrist [lit. the joint] and emulating the sprouting of delicate leaves. 5

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१ 'विप्पआरीअदि (विप्रकार्यते)' व–न–क. २ 'सिद्धी (सिद्धिः)' म. ३ 'मंगल्यम्' म. ४ 'उपयोग' म; 'उपरागसुभगः' इत्यपि पाठः ५ 'तत्किसलयो॰' व–न–म–क.

प्रियंवदा--(शकुन्तलां विलोक्य) हला, इमाए अब्भुववत्तीए सूइआ दे भत्तुणो गेहे अणुहोदव्वा राअलच्छी । [हला अनयाभ्युपपत्त्या सूचिता ते ३ भर्तुर्गेहेऽनुभवितव्या राजलक्ष्मीः ।]

(शकुन्तला व्रीडां रूपयति)

६ **प्रथमः**—गौतम, एह्येहि । अभिषेकावतीर्णाय काश्यपाय वनस्पतिसेवां निवेदयावः ।

द्वितीयः—तथा । (निष्क्रान्तौ)

९ **सख्यौ**—अए अणुवहुत्तभूसणो अअं जणो । चित्तकम्मपरिअएण अङ्गेसु दे आहरणविणिओअं करेह्म । [अये, अनुपभुक्तभूषणोऽयं जनः । चित्रकर्मपरिचयेनाङ्गेषु त आभरणविनियोगं कुर्वः ।]

१२ **शकुन्तला**—जाणे वो णेउणं । [जाने वां नैपुणम् ।]

(उभे नाटयेनालंकुरुतः)

(ततः प्रविशति स्नानोत्तीर्णः काश्यपः)

Priyaṁvadā—(*Looking at Śakuntalā*) Dear! By this condescension is indicated the royal fortune to be enjoyed by you in [your] husband's house.

(*Śakuntalā gesticulates bashfulness*)

First—Gautama ! Come, come. Let us report the service of the trees to Kāśyapa, who has descended for his bath.

Second—[Just] so. (*They go out*)

Friends—Oh ! We [lit. this person] have never used ornaments. By our acquaintance with the art of painting we shall make the arrangement of ornaments on your limbs.

Śakuntalā—I know your skill.

(*Both act decorating her*)

(*Then enters Kāśyapa who has come up from bathing*)

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१ 'राअलच्छि त्ति (राजलक्ष्मीरिति)' न-व. २ 'अभिषेकोत्तीर्णाय' व-न-क. ३ 'अनुवजुत्त (अनुपयुक्त)' न-म. ४ 'करेदि (करोति)' म.

काश्यपः—

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
कण्ठः स्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम्।
वैक्लव्यं मम तावदीदृशमहो स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥ ६ ॥

(परिक्रामति)

सख्यौ—हला सउन्दले, अवसिदमण्डणासि । परिधेहि संपदं खोमजुअलं । ३ [हला शकुन्तले, अवसितमण्डनासि । परिधत्स्व सांप्रतं क्षौमयुगलम् ।]

(शकुन्तलोत्थाय परिधत्ते)

गौतमी—जादे, एसो दे आणन्दपरिवाहिणा चक्खुणा परिस्सजन्तो विअ ६ गुरू उवट्ठिदो । आआरं दाव पडिवज्जस्स । [जाते, एष त आनन्दपरिवाहिणा चक्षुषा परिष्वजमान इव गुरुरुपस्थितः । आचारं तावत् प्रतिपद्यस्व ।]

शकुन्तला—(सव्रीडम्) ताद, वन्दामि । [तात, वन्दे ।]

९ काश्यपः—वत्से,

Kāśyapa—

At the thought that (*iti*) Śakuntalā will go to-day, my heart is deeply (*sam*) touched with anxiety. My throat is choked with the flow of tears checked [therein]. My perception is paralysed with grief. If such, oh! is the affliction, through affection, of even me whose abode is the forest, how [bitterly] might house-holders be tormented by the fresh pangs of separation from their daughters? 6

(*Walks round*)

Friends—Dear Śakuntalā! You have your decoration completed. Now put on this pair of silken garments.

(*Śakuntalā, rising up, puts them on*)

Gautamī—Child! Here has arrived your father, embracing you, as it were, with his eye overflowing with joy. Just observe the customary salutation.

Śakuntalā—(*Bashfully*) Father! I salute you.

Kāśyapa—Daughter!

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१ 'अपि' व; 'इदम्' न. २ 'न' न. ३ 'सन्दिणा (स्यन्दिना)' म.

ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव ।
सुतं त्वमपि सम्राजं सेव पूरुमवाप्नुहि ॥ ७ ॥

गौतमी—भवअं, वरो क्खु एसो । ण आसिसा । [भगवन्, वरः खल्वेषः । नाशीः ।]

काश्यपः—वत्से, इतः सद्योहुताग्नीन् प्रदक्षिणीकुरुष्व ।

३ (सर्वे परिक्रामन्ति)

काश्यपः—

अमी[१] वेदिं परितः क्लृप्तधिष्ण्याः
समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः ।
अपघ्नन्तो दुरितं हव्यगन्धै—
र्वैतानास्त्वां वह्नयः पावयन्तु ॥ ८ ॥

(शकुन्तला प्रदक्षिणं करोति)

प्रतिष्ठस्वेदानीम् । (सदृष्टिक्षेपम्) क्व ते शार्ङ्गरवमिश्राः ।

Be highly thought of by your husband, as Śarmiṣṭhā [was] by Yayāti. Obtain you also a son, [who would be] a universal monarch, as she [did] Pūru. 7

Gautamī—Your reverence ! This is, indeed, a boon, not [merely] a benediction.

Kāśyapa—Daughter ! Go round the fires here, which have oblations just offered [to them]

(*All walk round*)

Kāśyapa—

May these sacrificial fires, that have their places assigned around the altar, that are furnished with sacrificial fuel, that have Kuśa grass strewn at their edges and that drive away sin by means of the odours of oblations, purify you. 8

(*Śakuntalā goes round*)

Now start on [your journey].

(*Casting a glance round*) Where are those Śārṅgarava and others ?

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१ इतः प्राक् 'ऋक्छन्दसाशास्ते' इति नाट्योक्तिः व–न–म–पुस्तकेषु. २ नाट्योक्तिरियं न लभ्यते व–न–म–क–पुस्तकेषु.

३ (प्रविश्य) शिष्यः[३]––भगवन्, इमे स्मः ।
काश्यपः––भगिन्यास्ते मार्गमादेशय ।
शार्ङ्गरवः—इत इतो भवती ।

(सर्वे परिक्रामन्ति)

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काश्यपः—भो[४] भोः संनिहितास्तपोवनतरवः,

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् ।
आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम् ॥ ९ ॥

(कोकिलरवं सूचयित्वा)

अनुमतगमना शकुन्तला
तरुभिरियं वनवासबन्धुभिः ।
परभृतविरुतं कलं यतः
प्रतिवचनीकृतमेभिरीदृशम् ॥ १० ॥

(*Entering*) **Pupil**—Your holiness ! Here we are.

Kāśyapa—Show the way to your sister.

Śārṅgarava—This way, this way, [may] your ladyship [walk].

(*All move round*)

Kāśyapa— O you neighbouring trees of the penance grove !

She, who does not proceed to drink water first, when you are not watered, who, though fond of decoration, does not pluck a blossom out of affection for you, who holds a festival at the time of the first appearance [lit. birth] of your flowers,—that Śakuntalā is here going to her husband's abode. Let her be permitted [to go] by [you] all. 9

(*Acting* [*as if he heard*] *the note of a cuckoo*)

Here Śakuntalā has her departure approved by the trees, her companions of forest life ; since a sweet note of the cuckoo has, by them, been made an answer to this effect. 10

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१ 'शिष्याः ' म. २ २ ' हंहो ' म. ३ ' यथा ' व–न–म–क.

(आकाशे)

रम्यान्तरः कमलिनीहरितैः सरोभि-
श्छायाद्रुमैर्नियमितार्कमयूखतापः ।
भूयात् कुशेशयरजोमृदुरेणुरस्याः
शान्तानुकूलपवनश्च शिवश्च पन्थाः ॥ ११ ॥

(सर्वे साविस्मयमाकर्णयन्ति)

गौतमी—जादे, ण्णादिजणसिणिद्धाहिं अणुण्णादगमणासि तवोवणदेवदाहिं। ३ पणम भअवदीणं । [जाते, ज्ञातिजनस्निग्धाभिरनुज्ञातगमनासि तपोवनदेवताभिः। प्रणम भगवतीः ।]

शकुन्तला—(सप्रणामं परिक्रम्य । जनान्तिकम्) हला पिअंवदे, अज्जउत्त- ६ दंसणुस्सुआए वि अस्समपदं परिच्चअन्तीए दुक्खेण मे चलणा पुरदो पवट्टन्ति । [हला प्रियंवदे, आर्यपुत्रदर्शनोत्सुकाया अप्याश्रमपदं परित्यजन्त्या दुःखेन मे चरणौ पुरतः प्रवर्तेते ।]

९ **प्रियंवदा**—ण केवलं तवोवणविरहकादरा सही एव्व । तुए उवट्ठिदविओअस्स

(*In the air*)

May her path, where the intervals are pleasant with lakes that are green owing to lotus-beds, where the heat of the sun's rays is moderated by shady trees and where the dust is soft like pollen of lotuses, be of a gentle and favourable breeze and [altogether] auspicious. 11

(*All listen with wonder*)

Gautamī—Child ! You have your departure sanctioned by the deities of the penance-grove, who are as affectionate as kinsmen. Salute the divine ones.

Śakuntalā—(*Moving round with a bow. Aside*) Dear Priyaṁvadā ! Though I am eager to see my noble lord, my feet move forward with difficulty, as I leave the region of the hermitage.

Priyaṁvadā—It is not merely that [my] friend is distressed at [the thought of] separation from the penance-grove. A

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१ 'णं (ननु)' इत्यधिकमस्मात् प्राग् व–न–पुस्तकयोः. २ 'दुक्खदुक्खेण (दुःखदुःखेण)' म. ३ 'पुरतोमुहा वट्टन्ति (पुरतोमुखौ वर्तेते)' म.

तवोवणस्स वि दाव समवत्था दीसइ ।

उग्गलिअदब्भकवला मिआ परिच्चत्तणच्चणा मोरा ।
ओसरिअपण्डुपत्ता मुअन्ति अस्सूणि विअ लदाओ ॥ १२ ॥

[न केवलं तपोवनविरहकातरा सख्येव । त्वयोपस्थितवियोगस्य तपोवनस्यापि तावत् समवस्था दृश्यते ।

३ उद्गलितदर्भकवला मृगाः परित्यक्तनर्तना मयूराः ।
अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥]

शकुन्तला—(स्मृत्वा) ताद, लदाबहिणिअं वणजोसिणिं दाव आमन्तइस्सं ।
६ [तात, लताभगिनीं वनज्योत्स्नां तावदामन्त्रयिष्ये]

काश्यपः—अवैमि ते तस्यां सोदर्यास्नेहम् । इयं तावद्दक्षिणेन ।

शकुन्तला—(लतामुपेत्य) वणजोसिणि, चूदसंगता वि मं पच्चालिङ्ग
९ इतोगदाहिं साहाबाहाहिं । अज्जप्पहुदि दूरवत्तिणी दे क्खु भविस्सं [वनज्योत्स्ने, चूतसंगतापि मां प्रत्यालिङ्गेतोगताभिः शाखाबाहाभिः । अद्यप्रभृति दूरवर्तिनी ते खलु भविष्यामि ।]

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similar condition is just observed even in the case of the penance-grove, to which separation from you is imminent.

The deer have [their] mouthfuls of Darbha grass dropped down. The peacocks have given up [their] dancing. The creepers, from which pale leaves are cast away (*apa*) are as though shedding tears. 12

Śakuntalā—(*Remembering*) Father ! I shall just bid farewell to [my] creeper-sister, Vanajyotsnā.

Kāśyapa—I know your sister's affection for it. Just here [it is] to the right.

Śakuntalā—(*Approaching the creeper*) Vanajyotsnā ! Though united with the mango-tree, embrace me in return with your arms of branches that are turned in this direction. From to-day [I] shall, indeed, be staying away from you.

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१ 'दाव समवत्थं पेक्ख (तावत् समवस्थां प्रेक्षस्व)' क. २ 'मिई (मृगी)' क. ३ 'मोरी (मयूरी)' क. ४ 'सोदर्यस्नेहम्' ब-न-म-क.

काश्यपः—

संकल्पितं प्रथममेव मया तवार्थे
भर्तारमात्मसदृशं सुकृतैर्गता त्वम्।
चूतेन संश्रितवती[1] नवमालिकेय-
मस्यामहं त्वयि च संप्रति वीतचिन्तः॥ १३॥

इतः पन्थानं प्रतिपद्यस्व।

शकुन्तला—(सख्यौ प्रति) हला, एसा दुवेणं वो हत्थे णिक्खेवो।[2] [हला, एषा द्वयोर्युवयोर्हस्ते निक्षेपः।]

सख्यौ—अअं जणो[3] कस्स हत्थे समप्पिदो। [अयं जनः कस्य हस्ते समर्पितः।] (बाष्पं विहरतः)

काश्यपः—अनसूये, अलं रुदित्वा। ननु भवतीभ्यामेव स्थिरीकर्तव्या शकुन्तला।

(सर्वे परिक्रामन्ति)

शकुन्तला—ताद एसा उडजपज्जन्तचारिणी गब्भमन्थरा मिअवहू जदा अणघप्पसवा होइ तदा मे कंपि पिअणिवेदइत्तअं विसज्जइस्सह। [तात एषो-

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Kāśyapa—

By your good deeds you have obtained [lit. gone to] a husband worthy of you, just as (*eva*) originally planned by me for your sake. This Navamālikā has resorted to the mango-tree. Now I am free from anxiety about it as well as about you. **13**

From here set out on your way.

Śakuntalā—(*To her friends*) Friends ! This [creeper] is a deposit in the hand of you two.

Friends—In whose hand is this person [viz. ourselves] placed ? (*They shed tears*)

Kāśyapa—Anasūyā ! Enough of weeping. Why, by you yourselves Śakuntalā has to be steadied.

(*All walk round*)

Śakuntalā—Father ! When this doe, roaming in the neighbourhood of the hut, slow by [the weight of] her young,

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१ 'संगतवती' म. २ 'हत्थणिक्खेवो (हस्तनिक्षेपः)' म. ३ 'जणो दाणिं (जन इदानीम्)' म.

टजपर्यन्तचारिणी गर्भमन्थरा मृगवधूर्यदानघप्रसवा भवति तदा मह्यं कमपि प्रिय-
१२ निवेदयितृकं विसर्जयिष्यथ ।]

काश्यपः—नेदं विस्मरिष्यामः ।

शकुन्तला—(गतिभङ्गं रूपयित्वा) को णु क्खु एसो णिवसणे मे सज्जइ ।
१५ [को नु खल्वेष निवसने मे सज्जते ।] (परावर्तते)

काश्यपः—वत्से,

> यस्य त्वया व्रणविरोपणमिङ्गुदीनां
> तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।
> श्यामाकमुष्टिपरिवर्धितको जहाति
> सोऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥ १४ ॥

शकुन्तला—वच्छ, किं सहवासपरिच्चाइणिं मं अणुसरसि । अचिरप्पसूदाए जणणीए विणा विवड्ढिदो एव्व । दाणिं पि मए विरहिदं तुमं तादो चिन्तइस्सदि । ३ णिवत्तेहि दाव । [वत्स, किं सहवासपरित्यागिनीं मामनुसरसि । अचिरप्रसूतया जनन्या विना विवर्धित एव । इदानीमपि मया विरहितं त्वां तातश्चिन्तयिष्यति । निवर्तस्व तावत् । (रुदती प्रस्थिता)

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becomes safely delivered, then you will send some one to announce the happy news to me.

Kāśyapa—This [we] shall not forget.

Śakuntalā—(*Gesticulating obstruction to motion*) Who, indeed, may this be that clings to my garment ? (*Turns round*)

Kāśyapa—Daughter !

That fawn, here, your adopted child, on whose mouth [when] pricked with Kuśa-points, the sore-healing oil of Iṅgudī-fruit was sprinkled by you and who was tenderly reared with handfuls of Śyāmāka grains, does not abandon your path. 14

Śakuntalā—Child ! Why do you follow me who am leaving your company. Without your mother, who recently brought [you] forth, you, indeed, have been carefully reared. Even now, [when] separated from me, father will look after you. Just return. (*Proceeds weeping*)

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१ 'विसज्जेहि (विसृज)' म. २ 'किं णु खु विडविविडवन्तो विअ णिवसणे (किं नु खलु विटपिविटपान्त इव निवसने)' म. ३ 'अण्णिच्छासि (अन्विच्छासि)' म.

काश्यपः—

उत्पक्ष्मणोर्नयनयोरुपरुद्धवृत्तिं
बाष्पं कुरु स्थिरतया विहतानुबन्धम् ।
अस्मिन्नलक्षितनतोन्नतभूमिभागे
मार्गे पदानि खलु ते विषमीभवन्ति ॥ १५ ॥

शार्ङ्गरवः—भगवन्, ओदकान्तं स्निग्धो जनोऽनुगन्तव्य इति श्रूयते। तदिदं सरस्तीरम् । अत्र संदिश्य प्रतिगन्तुमर्हसि ।

३ **काश्यपः**—तेन हीमां क्षीरवृक्षच्छायामाश्रयामः ।

(सर्वे परिक्रम्य स्थिताः)

काश्यपः—(आत्मगतम्) किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूप-
६ मस्माभिः संदेष्टव्यम् । (चिन्तयति)

शकुन्तला—(जनान्तिकम्) हला, पेक्ख । णलिणीपत्तमेत्तान्तरिदं वि सहअरं अदेक्खन्ती आदुरा चक्कवाई आरडादि । दुक्करं क्खु अहं करेमि।

Kāśyapa—

By means of firmness stop the flow of your tears, that obstruct the operation of your eyes, whose eye-lashes are turned up. Indeed, your steps are becoming uneven on this path where the depressed and elevated portions of ground are not noticed [by you]. 15

Śārṅgarava—Revered Sir! It is laid down that a beloved person should be followed as far as water's brink. This, then, is the bank of a lake. Having given [us your] message here, it behoves you to return.

Kāśyapa—Then, indeed, let us resort to this shade of the Kṣīra-tree.

(*All walk round and stop*)

Kāśyapa—(*To himself*) What may, indeed, be the message which we should most appropriately send to his honour Duṣyanta? (*Meditates*)

Śakuntalā—(*Aside*) Dear! Observe. Not seeing her mate, though hidden by a mere lotus-leaf, the female Cakravāka is

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२ 'विरतानुबन्धम्' व-क. ३ 'उद्कान्तं' न; 'नोदकान्तात्' म; 'ओदकान्तात्' व-क.

१ [हला, पश्य नलिनीपत्रमात्रान्तरितमपि सहचरमपश्यन्त्यातुरा चक्रवाक्यारटति । दुष्करं खल्वहं करोमि ।]

अनसूया—सहि, मा एव्वं मन्तेहि । [सखि, मैवं मन्त्रय ।]

> **एसा वि पिएण विणा गमेइ रअणिं विसाअदीहअरं ।**
> **गरुअं पि विरहदुक्खं आसाबन्धो सहावेदि ॥ १६ ॥**
>
> [एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतराम् ।
> गुर्वपि विरहदुःखमाशाबन्धः साहयति ॥]

२ **काश्यपः** —शार्ङ्गरव, इति त्वया मद्वचनात् स राजा शकुन्तलां पुरस्कृत्य वक्तव्यः ।

शार्ङ्गरवः—आज्ञापयतु भवान् ।

६ **काश्यपः**—

> **अस्मान् साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मन-**
> **स्त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम् ।**
> **सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया**
> **भाग्यायत्तमतःपरं न खलु तद्वाच्यं वधूबन्धुभिः ॥ १७ ॥**

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crying in distress. I certainly am doing what is difficult to do.

Anasūyā—Friend ! Say not so.

> Even she, without [her] lover, passes the night [grown] longer through grief. The tie of hope, makes [persons] bear the sorrow of separation, though heavy. **16**

Kāśyapa—Śārṅgarava ! Thus should that king be addressed by you in my name, having presented Śakuntalā before [him].

Śārṅgarava—Let your reverence command.

Kāśyapa—

> Having well thought of us [as] rich in self-control, and of your exalted family, and of the flow of affection of hers towards you by no means brought about by relatives, this [girl] should be looked upon by you, among your wives, with the common respect. Further than this depends upon fate. That, indeed, should not be expressed by the bride's relatives. **17**

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१ 'करमि त्ति (करोमीति) व–न. २ 'इति' इतीदं नास्ति व–पुस्तके.

शार्ङ्गरवः—गृहीतः संदेशः ।

काश्यपः— वत्से, त्वमिदानीमनुशासनीयासि। वनौकसोऽपि सन्तो लौकिकज्ञा[1] वयम् ।

शार्ङ्गरवः—न खलु धीमतां कश्चिदविषयो नाम ।

काश्यपः—सा त्वमितः पतिकुलं प्राप्य

शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः ।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ॥ १८ ॥

कथं वा गौतमी मन्यते ।

गौतमी—एत्तिओ वहूजणस्स उवदेसो। जादे, एदं क्खु सव्वं ओधारेहि। [एतावान् वधूजनस्योपदेशः । जाते, एतत् खलु सर्वमवधारय ।]

काश्यपः—वत्से, परिष्वजस्व मां सखीजनं च ।

Śārṅgarava—The message has been received.

Kāśyapa—Daughter! You have now to be instructed. Though we have our abode in the forest, we know the ways of the world.

Śārṅgarava—There is, indeed, nothing out of province to the intelligent.

Kāśyapa—You, then, having gone to your husband's house from here,

Serve [your] elders. Act the part of a dear friend towards [your] co-wives. Though ill-treated by your husband, do not go against [him] in anger. Be extremely courteous towards [your] servants. [Be] not puffed up in fortunes. In this way do young women attain the position of house-wives. The perverse are the banes of [their] family. 18

Or, how does Gautamī think ?

Gautamī—This much is the advice for brides. Child ! Indeed, remember all this.

Kāśyapa—Daughter! Embrace me and [your] friends

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१ 'लोकज्ञाः' म.

शकुन्तला—ताद, इदो एव्व किं पिअंवदाअणसूआओ सहीओ णिवत्ति-
६ स्सन्ति । [तात, इत एव किं प्रियंवदानसूये सख्यौ निवर्तिष्येते ।]

काश्यपः—वत्से, इमे अपि प्रदेये । न युक्तमनयोस्तत्र गन्तुम् । त्वया सह गौतमी यास्यति ।

९ **शकुन्तला**—(पितरमाश्लिष्य) कहं दाणिं तादस्स अङ्कादो परिब्भट्ठा मलअतटोम्मूलिआ चन्दणलदा विअ देसन्तरे जीविअं धारइस्सं। [कथमिदानीं तातस्याङ्कात् परिभ्रष्टा मलयतटोन्मूलिता चन्दनलतेव देशान्तरे जीवितं धारयिष्ये।]

१२ **काश्यपः**—वत्से, किमेवं कातरासि ।

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला ।
तनयमचिरात् प्राचीवार्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ॥ १९ ॥

(शकुन्तला पितुः पादयोः पतति)

Śakuntalā—Father ! Will friends, Priyaṁvadā and Anasūyā, return just from here ?

Kāśyapa—They too have to be given away. It is not proper for them to go there. Gautamī will go with you.

Śakuntalā—(*Embracing her father*) How now, dropped from my father's lap, like a delicate sandal plant, uprooted from the side of the Malaya, shall I support life in another region ?

Kāśyapa—Daughter ! Why are you so uneasy ?

Stationed in the honourable position of the house-wife of a husband of noble birth ; [and] distracted every moment with his affairs grand by reason of his prosperity and having in a short time given birth to a holy son, like the east [giving birth to] the sun, you will not, daughter ! mind the sorrow arising from separation from me. 19

(*Śakuntalā falls at the feet of her father*)

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१ 'पियंवदामिस्साओ (प्रियंवदामिश्राः or ०मिश्रे)' व-न-म-...
२ 'मलअतरून्मूलिआ (मलयतरून्मूलिता)' न.

काश्यपः—यदिच्छामि ते तदस्तु ।

३ **शकुन्तला**—(सख्यावुपेत्य) हला, दुवे वि मं समं एव्व परिस्सजह । [हला, द्वे अपि मां सममेव परिष्वजेथाम् ।]

सख्यौ—(तथा कृत्वा) सहि, जइ णाम सो राआ पच्चहिण्णाणमन्थरो भवे ६ तदो से इमं अत्तणामहेअङ्किदं अङ्गुलीअअं दंसेहि । [सखि, यदि नाम स राजा प्रत्यभिज्ञानमन्थरो भवेत्ततस्तस्येदमात्मनामधेयाङ्कितमङ्गुलीयकं दर्शय ।]

शकुन्तला—इमिणा संदेहेण वो आकम्पिदह्मि । [अनेन संदेहेन ९ वामाकम्पितास्मि ।]

सख्यौ—मा भाआहि । आदिसिणेहो[1] पावसङ्की । [मा बिभीहि । अतिस्नेहः पापशङ्की ।]

१२ **शार्ङ्गरवः**—युगान्तरमारूढः सविता । त्वरतामत्रभवती ।

शकुन्तला—(आश्रमाभिमुखी स्थित्वा) ताद, कदा णु क्खु भूओ तवोवणं पेक्खिस्सं । [तात, कदा नु खलु भूयस्तपोवनं प्रेक्षिष्ये ।]

१५ **काश्यपः**—श्रूयताम् ।

भूत्वा चिराय चतुरन्तमहीसपत्नी
दौष्यन्तिमप्रतिरथं तनयं निवेश्य ।

Kāśyapa—May that be yours which I wish.

Śakuntalā—(*Approaching the friends*) Friends ! Embrace me both of you simultaneously.

Friends—(*Doing the same*) Friend ! If possibly that king becomes slow at recognition, then show him this ring marked with his own name.

Śakuntalā—I tremble at this suspicion of yours.

Friends—Be not afraid. Excessive affection is apt to suspect evil.

Śārṅgarava—The sun has ascended to another division [of the sky]. Let your ladyship make haste.

Śakuntalā—(*Turning her face towards the hermitage*) Father ! When may I, indeed, see the penance-grove again ?

Kāśyapa—

Having become for a long time the co-wife of the earth, bounded by the four [oceans], and having settled in marriage (*niveśya*) your son by Duṣyanta, an un-

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१ 'सिणहो (स्नेहः) न-म-क.

भर्त्रा तदर्पितकुटुम्बभरेण सार्धं
शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ २० ॥

गौतमी—जादे, परिहीअदि गमणवेला । णिवत्तेहि पिदरं । अहवा चिरेण वि पुणो पुणो एसा एव्वं मन्तइस्सदि । णिवत्तदु भवं । [जाते, परिहीयते गमनवेला । निवर्तय पितरम् । अथवा चिरेणापि पुनः पुनरेषैवं मन्त्रयिष्यते । निवर्ततां भवान् ।]

काश्यपः—वत्से, उपरुध्यते तपोऽनुष्ठानम् ।

शकुन्तला—(भूयः पितरमाश्लिष्य) तवच्चरणपीडिदं तादसरीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ । [तपश्चरणपीडितं तातशरीरम् । तन्मातिमात्रं मम कृत उत्कण्ठस्व ।]

काश्यपः—(सनिःश्वासम्)

शममेष्यति मम शोकः कथं नु वत्से त्वया रचितपूर्वम् ।
उटजद्वारि विरूढं नीवारबलिं विलोकयतः ॥ २१ ॥

गच्छ । शिवास्ते पन्थानः सन्तु ।

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rivalled warrior, you will make your abode in this tranquil hermitage again along with your husband, who will have transferred the responsibility of [his] family [viz. the Government] on him. 20

Gautamī—Child ! The time of departure is passing away. Send back your father. Or even for a long time she will again and again speak in this way. Let your reverence return.

Kāśyapa—Daughter ! The practice of my penance is being interrupted.

Śakuntalā—(*Embracing her father again*) Father's body is already] worn out by the practice of penance. Therefore, do not pine for me beyond measure.

[**Kāśyapa**—(*With a sigh*)

How possibly will my grief, daughter ! be assuaged, as I look at the oblation of Nīvāra grains, offered previously by you, [and now] growing at the door of the cottage? 21

Go. May your paths be auspicious.

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१ 'ता ण जुत्तं (तन्न युक्तं)' म. २ 'उक्कण्ठिदुं (उत्कण्ठितुम्) न-म-क. ३ 'द्वार' न-व-म-क.

(निष्क्रान्ता शकुन्तला सहयायिनश्च)

३ **सख्यौ**—(शकुन्तलां विलोक्य) हद्धी हद्धी । अन्तलिहिदा सउन्दला वणराईए। [हा धिक्, हा धिक् । अन्तर्हिता शकुन्तला वनराज्या ।]

काश्यपः—(सनिःश्वासम् ।) अनसूये, गतवती वां सहधर्मचारिणी । निगृह्य ६ शोकमनुगच्छतं मां प्रस्थितम् ।

उभे—ताद सउन्दलाविरहिदं सुण्णं विअ तवोवणं कहं पविसामो । [तात, शकुन्तलाविरहितं शून्यमिव तपोवनं कथं[1] प्रविशावः ।]

९ **काश्यपः**—स्नेहप्रवृत्तिरेवंदर्शिनी । (सविमर्शं परिक्रम्य) हन्त भोः शकुन्तलां पतिकुलं विसृज्य लब्धमिदानीं स्वास्थ्यम् । कुतः ।

अर्थो हि कन्या परकीय एव
तामद्य संप्रेष्य परिग्रहीतुः ।
जातो ममायं विशदः प्रकामं
प्रत्यर्पितन्यास इवान्तरात्मा ॥ २२ ॥

(निष्क्रान्ताः सर्वे)

इति चतुर्थोऽङ्कः

(*Śakuntalā and those accompanying her go out*)

Friends—(*Watching Śakuntalā*) Oh, alas! oh, alas! Śakuntalā is concealed [from our view] by the line of forests.

Kāśyapa—(*With a sigh*) Anasūyā! Your companion in religion is gone. Restraining your grief, follow me who am starting [back]

Both—Father! How shall we enter the penance-grove, which, bereft of Śakuntalā, is as though desolate.

Kāśyapa—The course of affection views it thus.

(*Walking round ponderingly*) Ah! Oh! Sending Śakuntalā to her husband's abode, [I] have now obtained ease. Why?

Another's property, indeed, [is] a daughter. Sending her to-day to [her] husband, this my inner soul has become exceedingly serene, like one who has restored a deposit.

22

(*All go out*)

END OF ACT IV

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१ 'कथम्' इति नास्ति म–पुस्तके.

पञ्चमोऽङ्कः

(ततः प्रविशत्यासनस्थो राजा विदूषकश्च)

विदूषकः—(कर्णं दत्त्वा) भो वअस्स, संगीतसालन्तरे अवधाणं देहि। ३ कलविसुद्धाए गीदीए सरसञ्जोओ सुणीअदि । जाणे तत्तहोदी हंसवदिआ वण्णपरिअअं करेदि त्ति । [भो वयस्य, संगीतशालान्तरेऽवधानं देहि । कलविशुद्धाया गीतेः स्वरसंयोगः श्रूयते । जाने तत्रभवती हंसपदिका वर्णपरिचयं ६ करोतीति ।]

राजा—तूष्णीं भव । यावदाकर्णयामि ।

(आकाशे गीयते)

अहिणवमहुलोलुवो तुमं
तह परिचुम्बिअ चूअमञ्जरिं ।
कमलवसइमेत्तणिव्वुदो
महुअर विह्मरिदोसि णं कहं ॥ १ ॥

[अभिनवमधुलोलुपस्त्वं[1]
तथा परिचुम्ब्य चूतमञ्जरीम् ।
कमलवसतिमात्रनिर्वृतो
मधुकर विस्मृतोऽस्येनां कथम् ॥]

ACT V

(*Then enters the king sitting on a seat and Vidūṣaka*)

Vidūṣaka—(*Listening*) O friend! Direct your attention to the interior of the music-hall. A combination of notes of a song, sweet and perfectly harmonious, is heard. Methinks the lady Haṁsapadikā is cultivating acquaintance with the melodies.

King—Be quiet while (*yāvat*) I hear.

(*In the air a song is sung*)

Longing after fresh honey, having in that way kissed the mango-blossom, how have you, [O] bee! forgotten her, being [now] contented with mere residence in the lotus?

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१ 'भवं (भवान्)' न.

राजा—अहो रागपरिवाहिणी गीतिः ।

विदूषकः—किं दाव गीदीए अवगओ अक्खरत्थो । [किं तावद्गीत्या
३ अवगतोऽक्षरार्थः ।]

राजा—(स्मितं कृत्वा) सकृत्कृतप्रणयोऽयं जनः । तदस्या[2] देवीं वसुमती-
मन्तरेण मदुपालम्भमवगतोऽस्मि[3] । सखे माढव्य, मद्वचनादुच्यतां हंसपदिका ।
६ निपुणमुपालब्धाः स्म इति ।

विदूषकः—जं भवं आणवेदि । (उत्थाय) भो वअस्स, गहीदस्स ताए
परकीएहिं हत्थेहिं सिहण्डए ताडीअमाणस्स अच्छराए वीदराअस्स विअ णत्थि
९ दाणिं मे मोक्खो । [यद्भवानाज्ञापयति । (उत्थाय) भो वयस्य, गृहीतस्य
तया परकीयैर्हस्तैः[4] शिखण्डके ताड्यमानस्याप्सरसा वीतरागस्येव नास्तीदानीं
मे मोक्षः ।]

१२ **राजा**—गच्छ । नागरिकवृत्त्या संज्ञापयैनाम् ।

विदूषकः—का गई । [का गतिः ।] (निष्क्रान्तः)

King—Oh ! The song overflowing with passion !

Vidūṣaka—What ? Is then the meaning of the syllables understood from the song ?

King—(*Smiling*) This person [viz. Haṁsapadikā] has once been made love to [by me]. Therefore, I understand [in her song] a taunt [administered] by her to me with reference to Queen Vasumatī. Friend Māḍhavya ! Say to Haṁsapadikā at my word that I am cleverly censured.

Vidūṣaka—As your majesty commands. (*Rising*) O friend ! Seized by the lock of hair on my head by her with the hands of others [i. e. her maids] and being beaten, there will be no liberation for me, as for [an ascetic] whose passions have left him, when captured by a nymph.

King—Go. Communicate [it] to her in the manner of a city-bred man.

Vidūṣaka—What help ? (*Goes out*)

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१ 'भवता' इत्यधिकमत्र म-पुस्तके. २ 'तस्याः' न. ३ 'महदुपालम्भनं गतोऽस्मि' व. ४ 'परकेरएहिं अत्थहिं सिहंडंचळे (परकेरकैरर्थैः शिखण्डाञ्चले)' म.

राजा—(आत्मगतम्) किं नु खलु गीतमेवंविधार्थमाकर्ण्येष्टजनविरहादृतेऽपि बलवदुत्कण्ठितोऽस्मि । अथवा ।

> रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
> पर्युत्सुकीभवति यत् सुखितोऽपि जन्तुः ।
> तच्चेतसा स्मरति नूनमबोधपूर्वं
> भावस्थिराणि जननान्तरसौहृदानि ॥ २ ॥

(पर्याकुलस्तिष्ठति)

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—अहो नु खल्वीदृशीमवस्थां प्रतिपन्नोऽस्मि ।

> आचार इत्यधिकृतेन मया गृहीता
> या वेत्रयष्टिरवरोधगृहेषु राज्ञः ।
> काले गते बहुतिथे मम सैव जाता
> प्रस्थानविक्लवगतेरवलम्बनार्था ॥ ३ ॥

भोः कामं धर्मकार्यमनतिपात्यं देवस्य । तथापीदानीमेव धर्मासनादुत्थिताय

King—(*To himself*) Why, indeed, have I become deeply anxious, even without the separation of a beloved person, after having heard a song of this sort of import ? Or,

When, on seeing charming objects and hearing sweet sounds, a being, although possessed of happiness, becomes longingly anxious, then, indeed, he remembers in his heart, without consciousness beforehand, friendships of other lives, that are permanent through mental impressions. 2

(*Sits agitated*)

(*Then enters the chamberlain*)

Chamberlain—Oh ! Am I, indeed, reduced to such a state !

That very cane-staff, which was taken by me, because it was the custom, [when] appointed in the apartments of the king's harem, has, much time having elapsed, become useful for the support of me, whose gait is faltering in walking. 3

Oh ! I admit (*kāmam*) that his majesty cannot set aside a religious duty. Yet I do not feel inclined to report to him

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१ 'गीतार्थमाकर्ण्य' न-व. २ 'अवहितेन' व-न-म-क. ३ 'नार्थम्' व.

पुनरुपरोधकारि कण्वशिष्यागमनमस्मै नोत्सहे निवेदितुम्[1] । अथवाविश्रमोऽयं[2] लोकतन्त्राधिकारः । कुतः ।

भानुः सकृद्युक्ततुरङ्ग एव
रात्रिंदिवं गन्धवहः प्रयाति ।
शेषः सदैवाहितभूमिभारः
षष्ठांशवृत्तेरपि धर्म एषः ॥ ४ ॥

यावन्नियोगमनुतिष्ठामि[3] । (परिक्रम्यावलोक्य च) एष देवः

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा
निषेवते श्रान्तमना[4] विविक्तम् ।
यूथानि संचार्य रविप्रतप्तः
शीतं दिवा स्थानमिव द्विपेन्द्रः ॥ ५ ॥

(उपगम्य) जयतु जयतु देवः । एते खलु हिमगिरेरुपत्यकारण्यवासिनः काश्यपसंदेशमादाय सस्त्रीकास्तपस्विनः संप्राप्ताः । श्रुत्वा देवः प्रमाणम् ।

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who has just now risen from the judgment-seat, the arrival of Kaṇva's pupils, which will again cause [him] disturbance. Or, the office of governing the people admits of no repose. Why ?

The sun has his horses yoked but once. The wind blows day and night. Śeṣa has the load of the earth placed [on him] for ever. Such is the duty also of him, whose sustenance is on the sixth part [of the produce of the soil]. 4

Let me just do my duty. (*Walking round and observing*) Here his majesty,

Having looked after the subjects as after his own children, is enjoying solitude with his mind fatigued, as the chief of the elephants, scorched by the sun, [resorts] to a cool place, after having taken round his herds in the day-time. 5

(*Approaching*) May your majesty be victorious, be victorious ! Here, indeed, have arrived ascetics, accompanied by women, inhabiting the forest adjoining the snow-mountain, bringing with them a message from Kāśyapa. Having heard, your majesty is the authority [to decide what is to be done].

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१ ' वक्तुम् ' म. २ ' अविश्रामः ' व. ३ ' यावत् कण्वनियोगम् ' म. ४ ' अशान्तमनाः ' न; ' शान्तमनाः ' म.

३ राजा—(सादरम्)[1] किं काश्यपसंदेशहारिणस्तपस्विनः ।
कञ्चुकी—अथ किम् ।
राजा—तेन हि मद्वचनाद्विज्ञाप्यतामुपाध्यायः सोमरातः । अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुमर्हतीति । अहमप्येत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।
कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)
९ राजा—(उत्थाय) वेत्रवति, अग्निशरणमार्गमादेशय ।
प्रतीहारी—इदो इदो देवो । [इत इतो देवः ।]
राजा—(परिक्रामति । अधिकारखेदं निरूप्य) सर्वः प्रार्थितमर्थमधिगम्य
१२ सुखी संपद्यते जन्तुः । राज्ञां तु चरितार्थता दुःखोत्तरैव ।

औत्सुक्यमात्रमवसाययति प्रतिष्ठा
क्लिश्नाति लब्धपरिपालनवृत्तिरेवं । २.

King—(*Reverently*) What ! Ascetics bringing a message from Kāśyapa !
Chamberlain—What then ?
King—Then, indeed, let the preceptor Somarāta be thus requested at my word : It behoves you to introduce even by yourself these dwellers of the hermitage, after having honoured them according to the form enjoined by the Śruti. I also wait here, staying in the place suited to the visit of hermits.
Chamberlain—As your majesty commands. (*Goes out*)
King—(*Rising*) Vetravatī ! Show the way to the fire-chamber.
Door-Keeper—This way, this way [may] your majesty [come].
King—(*Walks round. Gesticulating the fatigue of his office*). Every being becomes happy on attaining the desired object. But in the case of kings the state of having [their] desired objects achieved is only followed by trouble.

Attainment [of the desired object] (*pratiṣṭhā*) destroys all eagerness. The very business of guarding what has been obtained worries. A kingdom, the administration

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१ कुत्रचित् 'सादरम्' इत्यस्य स्थाने 'सविस्मयम्' इति, 'काश्यपसन्देशहारिणः' इत्यस्मादनन्तरं 'सस्त्रीकाः' इत्यधिकं च दृश्यते. २ 'उच्यताम्' म. ३ 'एतान्' म. ४ नास्तीदं म–पुस्तके. ५ 'दुखान्तरैव' न. ६ 'अवसादयति' व. ७ 'एवम्' म; 'एनम्' न.

नातिश्रमापनयनाय यथा श्रमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥ ६ ॥

(नेपथ्ये ।) वैतालिकौ—विजयतां देवः ।

प्रथमः—

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया संश्रितानाम् ॥ ७ ॥

द्वितीयः—

नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय ।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानाम् ॥ ८ ॥

(*daṇḍaḥ*) of which is in one's own hands, is not for the complete removal of fatigue as it is for [causing] fatigue, like a parasol, [the pole (*daṇḍaḥ*) of which is held in one's own hand. 6

(Behind the curtain) Two Bards—May your majesty be victorious.

First—

Indifferent to your own happiness, you toil every day for the sake of the people. Or your life is just of this kind. Indeed, the tree suffers with its head intense heat, [while] it relieves by [its] shade the fatigue of those that resort to it. 7

Second—

Holding the power of punishment (*daṇḍaḥ*) you restrain those that have started on the wrong way, settle disputes [and] contribute to protection. Let there be kinsmen forsooth, when riches are abundant; but in you is consummated the duty of a relative for the subjects. 8

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१ 'न च' व-न-म-क. २ 'चाश्रितानाम्' म. ३ 'कुमार्ग' न.

राजा—एते क्लान्तमनसः पुनर्नवीकृताः स्मः । (परिक्रामति)

प्रतीहारी—एसो अहिणवसम्मज्जणससिरीओ सण्णिहिदहोमधेणू अग्गिसरणा-
३ लिन्दो । आरुहदु देवो । [एष अभिनवसंमार्जनसश्रीकः संनिहितहोमधेनुरग्नि-
शरणालिन्दः । आरोहतु देवः ।]

राजा—(आरुह्य परिजनांसावलम्बी तिष्ठति) वेत्रवति, किमुद्दिश्य भगवता
६ काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः ।

> किं तावद् व्रतिनामुपोढतपसां विघ्नैस्तपो दूषितं
> धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम् ।
> आहोस्वित् प्रसवो ममापचरितैर्विष्टम्भितो वीरुधा-
> मित्यारूढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥ ९ ॥

प्रतीहारी—सुचरिदणन्दिणो इसीओ देवं सभाजइदुं आअदेत्ति तक्केमि ।
[सुचरितनन्दिन ऋषयो देवं सभाजयितुमागता इति तर्कयामि ।]

King—Here, wearied in mind we are again made fresh. (*Walks round*)

Door-Keeper—Here is the elevated verandah (*alindaḥ*) of the fire-chamber, which is possessed of splendour owing to its being recently swept [and] which has the sacrificial cow near [it]. May your majesty ascend.

King—(*Ascending, stands leaning on the shoulders of the attendant*) Vetravati! With what object may the ascetics have been sent to me by his holiness Kāśyapa?

> Is it, indeed, that the penance of those, who have taken a vow and have developed austerities, has been marred by obstacles? Or has somebody acted wickedly towards animals moving in the religious forest? Or is the produce of creepers stopped owing to my misdeeds? My mind, in which many doubts have thus arisen, is distressed owing to indecision. 9

Door-Keeper—I conjecture that pleased with [your] good deeds, the sages have come to congratulate your majesty.

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१ 'तत्रभवता' म. २ 'सुअरिदाहिणन्दिणो (सुचरिताभिनन्दिनः) म.
३ 'संभावेदुं (संभावयितुम्)' म.

नातिश्रमापनयनाय यथा श्रमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥ ६ ॥

(नेपथ्ये ।) वैतालिकौ—विजयतां देवः ।

प्रथमः—

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया संश्रितानाम् ॥ ७ ॥

द्वितीयः—

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प्रशमयसि विवादं कल्पसे रक्षणाय ।
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राजा—एते क्लान्तमनसः पुनर्नवीकृताः स्मः । (परिक्रामति)

प्रतीहारी—एसो अहिणवसम्मज्जणससिरीओ सण्णिहिदहोमधेणू अग्गिसरणा-
३ लिन्दो । आरुहदु देवो । [एष अभिनवसंमार्जनसश्रीकः संनिहितहोमधेनुरग्नि-
शरणालिन्दः । आरोहतु देवः ।]

राजा—(आरुह्य परिजनांसावलम्बी तिष्ठति) वेत्रवति, किमुद्दिश्य भगवता
६ काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः ।

> किं तावद् व्रतिनामुपोढतपसां विघ्नैस्तपो दूषितं
> धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम् ।
> आहोस्वित् प्रसवो ममापचरितैर्विष्टम्भितो वीरुधा-
> मित्यारूढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥ ९ ॥

प्रतीहारी—सुचरिदणन्दिणो इसीओ देवं सभाजइदुं आअदेत्ति तक्केमि ।
[सुचरितनन्दिन ऋषयो देवं सभाजयितुमागता इति तर्कयामि ।]

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१ 'तत्रभवता' म. २ 'सुअरिदाहिणन्दिणो (सुचरिताभिनन्दिनः)' म.
३ 'संभावेदुं (संभावयितुम्)' म.

३ (ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः ।
पुरश्चैषां कञ्चुकी पुरोहितश्च)

कञ्चुकी—इत इतो भवन्तः ।

६ **शार्ङ्गरवः**—शारद्वत,

महाभागः कामं नरपतिरभिन्नस्थितिरसौ
न कश्चिद् वर्णानामपथमपकृष्टोऽपि भजते ।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥ १० ॥

शारद्वतः—स्थाने भवान् पुरप्रवेशादित्थंभूतः संवृत्तः । अहमपि

अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
बद्धमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि ॥ ११ ॥

शकुन्तला—(निमित्तं सूचयित्वा) अम्महे, किं मे वामेदरं णअणं विप्फुरदि । [अहो, [3]किं मे वामेतरन्नयनं विस्फुर[4]ति ।]

(*Then enter sages, accompanied by Gautamī, placing Śakuntalā in front*; *and before these the chamberlain and the preceptor*)

Chamberlain—This way, this way [may] your honours [come].

Śārṅgarava—Śāradvata !

Granted that this glorious king never swerves from his duty; [and that] not one, even though the lowest, among the classes, resorts to the wrong path. Nevertheless with my mind perpetually accustomed to solitude I regard this [place], swarmed with men, as a house enveloped in fire. 10

Śāradvata—Rightly have you become thus since entering the city. I also,

Regard the people here, who are addicted to pleasure, as one who has had his bath [regards] the anointed, as one who is pure the impure, as one who is awake the sleeping, as one whose movements are free the bound. 11

Śakuntalā—(*Suggesting an omen*) Oh ! Why does my eye other than the left [that is, the right] throb ?

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१ 'अहो' न. २ 'जाने' न. ३ 'किं त्ति (किमिति)' म. ४ 'विअरोदि (विकरोति)' म.

३ **गौतमी**—जादे, पडिहदं अमङ्गलं । सुहाइं¹ दे भत्तुकुलदेवदाओ वितरन्दु । [जाते, प्रतिहतममङ्गलम् । शुभानि ते भर्तृकुलदेवता वितरन्तु । (परिक्रामति)

पुरोहितः—(राजानं निर्दिश्य) भो भोस्तपस्विनः, असावत्रभवान् वर्णा-
६ श्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति । पश्यतैनम् ।

शार्ङ्गरवः- भो महाब्राह्मण, काममेतदभिनन्दनीयं तथापि वयमत्र मध्यस्थाः। कुतः।

> भवन्ति नम्रास्तरवः फलागमै-
> र्नवाम्बुभिर्भूरि²विलम्बिनो घनाः ।
> अनुद्धताः सत्पुरुषाः समृद्धिभिः
> स्वभाव एवैष परोपकारिणाम् ॥ १२ ॥

प्रतीहारी—देव, पसण्णमुहवण्णा दीसन्ति । जाणामि विस्सद्धकज्जा इसीओ । [देव, प्रसन्नमुखवर्णा दृश्यन्ते । जानामि विश्रब्धकार्या ऋषयः ।]

३ **राजा**—(शकुन्तलां दृष्ट्वा) अथात्रभवती ।

> **का स्विदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या ।**
> **मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥ १३ ॥**

Gautamī—Child! Averted [be] the evil. May the deities of your husband's family bestow on you blessings.

Preceptor—O ye ascetics! Here his majesty, the protector of the classes and the orders, is awaiting you, having quitted his seat even beforehand. Behold him.

Śārṅgarava—O great Brāhmaṇa! True (*kāmam*), this is commendable, yet we are indifferent in this matter. Why?

> Trees become bent on account of the rising fruit. Clouds hang a long way down owing to fresh waters. Good men become the reverse of arrogant by riches. This is the very nature of the benefactors of others. 12

Door-Keeper—Your majesty! [The sages] appear to have cheerful complexion (*mukhavarṇaḥ*). I conclude theirs is a business inspiring confidence.

King—(*Seeing Śakuntalā*) Then this noble lady—

> Who could she be, possessed of a veil and with the loveliness of her [body] not fully manifested, [standing] among the ascetics like a tender sprout among pale leaves? 13

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१ 'सुहाइं (सुखानि)' न-म-क. २ 'भूरि' व.

प्रतीहारी— देव, कुतूहलगब्भो ण मे तक्को पसरदि । णं दंसणीआ उण से आकिदी लक्खीअदि । [देव कुतूहलगर्भो[1] न मे तर्कः प्रसरति । ननु दर्शनीया ३ पुनरस्या आकृतिर्लक्ष्यते ।]

राजा--भवतु । अनिर्वर्णनीयं परकलत्रम् ।

शकुन्तला—(हस्तमुरसि कृत्वा । आत्मगतम्) हिअअ, किं एव्वं वेवसि । ६ अज्जउत्तस्स भावं ओहारिअ धीरं दाव होहि । [हृदय, किमेवं वेपसे । आर्यपुत्रस्य भावमवधार्य[2] धीरं तावद्भव ।]

पुरोहितः--(पुरो गत्वा) एते विधिवदर्चितास्तपस्विनः । कश्चिदेषामुप ९ ध्यायसंदेशः । तं देवः श्रोतुमर्हति ।

राजा—अवहितोऽस्मि ।

ऋषयः—(हस्तानुद्यम्य) विजयस्व राजन् ।

१२ **राजा**--सर्वानभिवादये ।

ऋषयः—इष्टेन युजस्व ।

Door-Keeper—Your majesty ! My conjecture, pregnant with curiosity, does not work. But her form, indeed (*nanu*), appears lovely.

King—Let it be. The wife of another ought not to be minutely (*nir*) observed.

Śakuntalā—(*Placing her hand on her bosom. To herself*) Heart ! Why do you thus tremble ? Considering the affection of my noble lord, just be patient.

Preceptor—Here are the ascetics, worshipped according to the form. [There is] some message from their preceptor. It behoves your majesty to listen to it.

King—I am attentive.

Sages—(*Raising up their hands*) Be victorious, king !

King—I salute [you] all.

Sages—Be united with your desired object.

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१ 'गब्भोपहिदो (गर्भोपहितः)' न; '(गर्भः प्रहितः)' **क**; 'गब्भो पडिहिदो (गर्भः प्रतिहतः)' **व**. २ 'भावत्थं ओहारिअ अधीरं (भावस्थमवधार्य अधीरं)' **म**.

राजा—अपि निर्विघ्नतपसो मुनयः ।

३ ऋषयः—

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।
तमस्तपति घर्मांशौ कथमाविर्भविष्यति ॥ १४ ॥

६ राजा—अर्थवान् खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय कुशली काश्यपः ।

शार्ङ्गरवः—स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तमनामयप्रश्नपूर्वकमिदमाह ।

९ राजा—किमाज्ञापयति भगवान् ।

शार्ङ्गरवः—यन्मिथःसमयादिमां मदीयां दुहितरं भवानुपायंस्त तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः ।

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः
शकुन्तला मूर्तिमती च सत्क्रिया ।
समानयंस्तुल्यगुणं वधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः ॥ १५ ॥

King—Have the sages their penance free from obstacles ?

Sages—

Whence can there be an obstacle to the religious practices of the good, when you are the protector ? How can darkness appear when the sun shines ? 14

King—My title, Rājan, has, indeed, become significant. Now, is his holiness Kāśyapa doing well, to favour the world ?

Śārṅgarava—Persons of supernatural powers have their well-being in their power. He, with the previous inquiry regarding your health, says this to you.

King—What does his holiness command ?

Śārṅgarava--That by mutual agreement you married this daughter of mine,—that [your action] has been approved of by me who love you both. Why ?

You are known to us as the foremost of the worthy ; and Śakuntalā is good action incarnate. Bringing together a bride and a bride-groom of equal merits, Brahmā has after a long time, not incurred censure. 15

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१ 'ऋषयः' व-न. २ 'समवायात्' म. ३ 'यत्' न. ४ '०मतीव' म.

तदिदानीमापन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति ।

गौतमी—अज्ज, किंपि वत्तुकामह्मि । ण मे वअणावसरो अत्थि । कहंत्ति ।

> **णावेक्खिदो गुरुअणो इमाइ ण तुए वि पुच्छिदो बन्धू ।**
> **एक्कक्कस्स च चरिए किं भणदु एक्क एक्कस्स ॥ १६ ॥**

[आर्य, किमपि वक्तुकामास्मि । न मे वचनावसरोऽस्ति । कथमिति

> नोपेक्षितो गुरुजनोऽनया न त्वयापि पृष्टो बन्धुः ।
> एकैकस्य च चरिते किं भणत्वेक एकस्य ॥]

शकुन्तला—(आत्मगतम्) किं णु क्खु अज्जउत्तो भणादि । [किं नु खल्वार्यपुत्रो भणति ।]

राजा—किमिदमुपन्यस्तम् ।

शकुन्तला—(आत्मगतम्) पावओ क्खु वअणोवण्णासो । [पावकः खलु वचनोपन्यासः ।]

शार्ङ्गरवः—कथमिदं नाम । भवन्त एव सुतरां लोकवृत्तान्तनिष्णाताः ।

Therefore, now let her, who is quick with child, be received for the joint discharge of religious duties.

Gautamī—Honoured Sir! I am desirous of saying something. There is [however] no scope for my words. How so?

> [Her] elders were not regarded by her; nor were [her] kinsmen consulted by you too. And in a matter done singly by each, what should another say to either? 16

Śakuntalā—What may, indeed, my noble lord say?

King—What is this brought before [me]?

Śakuntalā—The import of his words is fire, indeed!

Śārṅgarava—How, indeed, is this? You yourself are exceedingly well acquainted with the ways of the world.

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१ 'वअणावआसो (वचनावकाशः)' म. २ 'णावेक्खिदो (नावेक्षितः)' म. ३ 'हु पुच्छिदो अ बन्धुअणो (खलु पृष्टश्च बन्धुजनः)' न. ४ 'एक्कक्कं एव्व (एकैकमेवं)' व; 'एक्कक्कमे व्व (परस्परास्मिन्नेव)' न; 'एक्कक्कम एव्व किदे (एकक्रम एव कृते)' म. ५ 'भणामि किं एक्कमेक्कस्स (भणामि किमेकमेकस्य) म-क.

सतीमपि ज्ञातिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते ।
अतः समीपे परिणेतुरिष्यते
तदप्रियापि प्रमदा स्वबन्धुभिः ॥ १७ ॥

राजा—किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला—(सविषादम् । आत्मगतम्) हिअअ, संपदं दे आसङ्का । [हृदय, ३ सांप्रतं त आशङ्का ।]

शार्ङ्गरवः—

किं कृतकार्यद्वेषो धर्मं प्रति विमुखता कृतावज्ञा ।

६ राजा—कुतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरवः—

मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ॥ १८ ॥

राजा—विशेषेणाधिक्षिप्तोऽस्मि ।

People suspect a married woman, whose only resort is her kinsmen's house, to be otherwise [i. e. unchaste], though [she is] chaste. Hence a woman is desired by her kinsmen to be near her husband, though not dear to him. 17

King—And was this lady married by me before ?

Śakuntalā—(*Sorrowfully. To herself*) Heart ! Right was your apprehension.

Śārṅgarava—

Is it dislike to a deed done, [or] aversion towards duty, [or] wilful or deliberate (*kṛta*) insult ?

King—Why this inquiry [prompted] by a false supposition ?

Śārṅgarava—

These aberrations generally take effect in those who are intoxicated with power. 18

King—I am grossly censured.

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१ 'प्रियाप्रिया वा' न; 'तदुज्झितापि' म. २ 'संपदं उइदा (सांप्रतमुचिता)' म. ३ 'कार्यद्वेषाद्धर्मं प्रति विमुखतोचिता राज्ञः' व; 'कार्यद्वेषाद्धर्मं प्रति विमुखता कृता राज्ञा' क. ४ 'कृशावज्ञा' म.

गौतमी—जादे, मुहुत्तअं मा लज्ज। अवणइस्सं दाव दे ओउण्ठणं। तदो ³तुमं भट्टा अहिजाणिस्सदि। [जाते, मुहूर्तं मा लज्जस्व। अपनेष्यामि तावत् तेऽवगुण्ठनम्। ततस्त्वां भर्ताभिज्ञास्यति।] (यथोक्तं करोति)

राजा—(शकुन्तलां निर्वर्ण्य। आत्मगतम्)

> इदमुपनतमेवं रूपमक्लिष्टकान्ति
> प्रथमपरिगृहीतं स्यान्न वेत्य¹व्यवस्यन्।
> भ्रमर इव विभाते कुन्दमन्तस्तुषारं
> ²न खलु सपदि भोक्तुं नैव शक्नोमि हातुम्॥ १९॥

(विचारयन् स्थितः)

प्रतीहारी—(स्वगतम्) अहो धम्मावेक्खिदा भट्टिणो। ईदिसं णाम ³सुहोवणदं रूवं देक्खिअ को अण्णो विआरेदि। [(स्वगतम्) अहो धर्मापेक्षिता भर्तुः। ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति।]

शार्ङ्गरवः—भो राजन्, किमिति जोषमास्यते।

राजा—भोस्तपोधनाः, चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्याः स्मरामि।

Gautamī—Child! For a moment be not bashful. I shall just remove your veil. Then your husband will recognise you. (*Does as said*)

King—(*Minutely observing Śakuntalā. To himself*)

Not deciding whether this form of unimpaired beauty, which is thus presented [to me], was or was not accepted [by me in marriage] before, I am, indeed, neither able, all of a sudden, to enjoy nor to abandon [it], like a bee at the break of day the Kunda-flower with due inside. 19

(*Remains reflecting*)

Door-Keeper—(*To herself*) Oh! [Our] Master's regard for righteousness! Who else, indeed will deliberate on seeing such beauty [thus] easily brought?

Śārṅgarava—O king! Why is it that you sit silent?

King—O ascetics! Though thinking [about it], I do not really recollect having accepted this lady [in marriage].

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१ 'वेति व्यवस्यन्' न. २ 'न च खलु परिभोक्तुं' व-न-म-क. ३ नास्तीयं नाट्योक्तिः व-म-क-पुस्तकेषु। म-पुस्तके तु 'जनान्तिकम्' इति पठति।

तत् कथमिमामभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानं क्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला--(अपवार्य) अज्जस्स परिणए एव्व संदेहो । कुदो दाणिं मे दूराहिरोहिणी आसा । [(अपवार्य) आर्यस्य परिणय एव संदेहः । कुत इदानीं मे दूराधिरोहिण्याशा ।]

शार्ङ्गरवः--मा तावत् ।

> कृताभिमर्शामनुमन्यमानः
> सुतां त्वया नाम मुनिर्विमान्यः ।
> मुष्टं प्रतिग्राहयता स्वमर्थं
> पात्रीकृतो दस्युरिवासि येन ॥ २० ॥

शारद्वतः--शार्ङ्गरव, विरम त्वमिदानीम् । शकुन्तले, वक्तव्यमुक्तमस्माभिः । सोऽयमत्रभवानेवमाह । दीयतामस्मै प्रत्ययप्रतिवचनम् ।

शकुन्तला—(अपवार्य) इमं अवत्थन्तरं गदे तारिसे अणुराए किं वा सुमराविदेण । अत्ता दाणिं मे सोअणीओ त्ति ववसिदं एदं । (प्रकाशम्)

How, then, shall I, who suspect myself to be [merely] a nominal husband to her, who bears evident signs of pregnancy, accept [her]?

Śakuntalā—(*Aside*) The noble Sir has doubts as regard the marriage itself (*eva*). Whence now my high-soaring hope ?

Śārṅgarava—Certainly (*tāvat*) do not [accept her] !

> Rightly does the sage, who approves of his daughter, who is outraged, deserve to be disrespected by you—[the sage] who, seeking to make [you] accept his own property, that was stolen, has rendered you, like a robber, a worthy recipient [of it] ! 20

Śāradvata—Śārṅgarava ! Stop you now. Śakuntalā ! We have said what was to be said. Here his majesty says so. Let a convincing reply be given him.

Śakuntalā—(*Aside*) Affection of that kind having gone to this changed state, what possibly [can be gained] by reminding ? My own self has now to be lamented—this is settled here. (*Aloud*) My noble lord-(*When half said*)

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१ 'अक्षेत्रिणम्' म. 'क्षेत्रियम्' इत्यपि पाठः. २ 'कृताभिमर्षाम्' न.

अज्जउत्त, (अर्धोक्ते) संसइदे दाणिं परिणए ण एसो समुदाआरो । पोरव, ⁶जुत्तं णाम दे तह पुरा अस्समपदे सहावुत्ताणहिअअं इमं जणं समअपुव्वं पतारिअ संपदं ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं । [(अपवार्य) इदमवस्थान्तरं गते तादृशेऽनुरागे किं वा स्मारितेन । आत्मेदानीं मे शोचनीय इति व्यवसितमेतत् । (प्रकाशम्) आर्यपत्र, (अर्धोक्ते) संशयित इदानीं परिणये नैष समुदाचारः । पौरव, युक्तं नाम ते तथा पुराश्रमपदे स्वभावोत्तानहृदयामिमं जनं समयपूर्वं प्रतार्य सांप्रतमीदृशैरक्षरैः प्रत्याचष्टुम् ।]

राजा—(कर्णौ पिधाय) शान्तं पापम् ।

> व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम् ।
> कूलंकषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च ॥ २१ ॥

शकुन्तला—होदु । जइ परमत्थतो परपरिग्गहसङ्किणा तुए एव्वं पउत्तं ता अहिण्णाणेन इमिणा तुए आसङ्कं अवणइस्सं । [भवतु । यदि परमार्थतः परपरिग्रहशङ्किना त्वयैवं प्रवृत्तं तदभिज्ञानेनानेन तवाशङ्कामपनेष्यामि ।]

राजा—उदारः कल्पः ।

When now the marriage is doubted, this is not the proper form. Puru's descendant ! Is it, indeed, proper for you, having formerly in that way deceived this person, naturally open-minded, after an agreement in the hermitage, to repudiate her now with such words ?

King—(*Shutting the ears*) [May] sin [be] averted !

Why do you seek to sully your family and to degrade this person [viz. myself], like a river, dashing against its banks, does to render turbid [its] lucid water and to fell the tree on the bank ? 21

Śakuntalā—Well ! If really suspecting me to be the wife of another, you are acting in this way, then by this token of recognition, I shall remove your suspicion.

King—An excellant idea !

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१ 'स्वगतम्' म. २ 'सोहणीओ (शोधनीयः)' इत्यपि पाठः. ३ नास्त्येतत् न–म–पुस्तकयोः. ४ 'न जुत्तं (न युक्तम्)' व–न. ५ 'पर' इत्येतन्नास्ति म–पुस्तके. ६ 'वत्तुं (वक्तुं)' इत्यधिकमितः प्राङ् न–पुस्तके. ७ 'उदारम्' म.

शकुन्तला—(मुद्रास्थानं परामृश्य ।) हद्धी हद्धी । अङ्गुलीअअसुण्णा मे ६ अङ्गुली । [हा धिक् हा धिक् । अङ्गुलीयकशून्या मेऽङ्गुलिः ।] (सविषादं गौतमीमुखमवेक्षते)

गौतमी—णूणं दे सक्कावदारब्भन्तरे सचीतित्थसलिलं वन्दमाणाए पब्भट्ठं ९ अङ्गुलीअअं । [नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभ्रष्टमङ्गुलीयकम् ।]

राजा—(सस्मितम्) इदं तत् प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते ।

१२ **शकुन्तला**—एत्थ दाव विहिणा दंसिदं पहुत्तणं । अवरं दे कहिस्सं । [अत्र तावद्विधिना दर्शितं प्रभुत्वम् । अपरं ते कथयिष्यामि ।]

राजा—श्रोतव्यमिदानीं संवृत्तम् ।

१५ **शकुन्तला**—णं एक्कस्सिं दिअहे वेदसलदामण्डवे णलिणीपत्तभाअणगअं उअअं तुह हत्थे सण्णिहिदं आसि । [नन्वेकस्मिन् दिवसे वेतसलतामण्डपे[1] नलिनीपत्रभाजनगतमुदकं तव हस्ते संनिहितमासीत् ।

१८ **राजा**—शृणुमस्तावत् ।

Śakuntalā—(*Feeling at the place of the ring*) Oh, alas ! oh, alas ! Void of the ring is my finger. (*Looks at Gautamī with sorrow*)

Gautamī—In all probability (*nūnam*) your ring slipped as you were doing obeisance to the water of the Śacītīrtha within Śakrāvatāra.

King—This is what is called, ' Women are ready-witted.'

Śakuntalā—Here of course (*tāvat*) fate has shown its sovereignty. I shall tell you another [thing].

King—[It] has now become a thing to be heard !

Śakuntalā—Well ! On one day in the bower of the vetasa creepers, water, lying in a lotus-leaf-vessel, was present in your hand—

King—[We] are listening, certainly (*tāvat*).

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१ 'णोमालिआमण्डवे (नवमालिकामण्डपे)' न-व-म-क.

शकुन्तला—तक्खणं सो मे पुत्तकिदओ दीहापङ्गो णाम मिअपोदओ उवट्ठिदो । तुए अअं दाव पढमं पिअउ त्ति अणुअम्पिणा उवच्छन्दिदो उअएण । २१ ण उण दे अपरिचिआदो हत्थब्भासं उवगदो । पच्छा तस्सिं एव्व मए गहिदे सलिले णेण किदो पणओ । तदा तुमं इत्थं पहसिदो सि । सव्वो सगन्धेसु विस्ससिदि । दुवेवि तुह्मे आरण्णआ त्ति । [तत्क्षणं स मे पुत्रीकृतको दीर्घापाङ्गो २४ नाम मृगपोतक उपस्थितः । त्वयायं तावत् प्रथमं पिबत्वित्यनुकम्पिनोपच्छन्दित उदकेन । न पुनस्तेऽपरिचयाद्धस्ताभ्यासमुपगतः । पश्चात् तस्मिन्नेव मया गृहीते सलिलेऽनेन कृतः प्रणयः । तदा त्वमित्थं प्रहसितोऽसि । सर्वः सगन्धेषु विश्वसिति २७ द्वावपि युवामारण्यकाविति ।]

राजा—एवमादिभिरात्मकार्यनिर्वर्तिनानामनृतमयवाङ्मधुभिराकृष्यन्ते विषयिणः ।

३० **गौतमी**—महाभाअ, ण अरुहसि एव्वं मन्तिदुं । तवोवणसंवड्ढिदो अणाभिण्णो अअं जणो कइदवस्स । [महाभाग, नार्हस्येवं मन्त्रयितुम् । तपोवनसंवर्धितोऽनाभिज्ञोऽयं जनः कैतवस्य ।]

३३ **राजा**—तापसवृद्धे,

Śakuntalā–At that moment that young deer, my adopted child, Dīrghāpāṅga named, arrived. He was coaxed with water by you, who observed with pity, 'Let him just drink first.' But through unfamiliarity he did not approach the vicinity of your hand. Afterwards when the same water was taken by me, he made love [to it]. Then, you thus said in joke, 'All confide in [their] relatives. Both of you are foresters.'

King—Voluptuaries are allured by such and other honeyed words, full of falsehood, of women, who [seek to] accomplish their own purpose.

Gautamī—Noble Sir ! It behoves you not to say so. Brought up in a penancegrove, this person is unacquainted with deceit.

King—Old ascetic woman !

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१ 'किदअपुत्रओ (कृतकपुत्रकः)' म. २ 'एत्थ (अत्र)' व-न-म-क. ३ 'निवर्तिनीनाम्' व ४ 'अनृतवाङ्मधुधाराभिः' म.

स्त्रीणामशिक्षितपटुत्वममानुषीषु
संदृश्यते किमुत याः प्रतिबोधवत्यः ।
प्रागन्तरिक्षगमनात् स्वमपत्यजात-
मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ २२ ॥

शकुन्तला—(सरोषम्) अणज्ज, अत्तणो हिअआणुमाणेण पेक्खसि । को दाणिं अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूवोवमस्स तव अणुकिदिं पडिवज्जिस्सदि । [(सरोषम्) अनार्य, आत्मनो हृदयानुमानेन पश्यसि । क इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते ।]

राजा—(आत्मगतम्) संदिग्धबुद्धिं मां कुर्वन्नकैतव इवास्याः कोपो लक्ष्यते । तथा ह्यनया

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहः प्रणयमप्रतिपद्यमाने ।
भेदाद्भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
भग्नं शरासनमिवातिरुषा स्मरस्य ॥ २३ ॥

Untaught cleverness of women is seen [even] among females other than human! What then [of] those who are possessed of reason? Indeed, the female cukoos get their young ones reared by other birds, before they [are able to] fly in the sky. 22

Śakuntalā—(*Angrily*) Ignoble man! You judge by the measure of your own heart! Who else now will undertake to imitate you, who wearing [lit. entering] the cloak of virtue, resemble a well, covered up with grass?

King—(*To himself*) Rendering me of doubtful mind, her anger appears like one free from fraud. For by her

Whose eyes are extremely red, the bow of Kāma is as though, in great anger, snapped asunder at me owing to the knitting of her curved eye-brows—[me] whose mental attitude is [according to her] dreadful owing to forgetfulness [and] who am not acknowledging the affection that developed in secret. 23

(प्रकाशम्) भद्रे, प्रथितं दुष्यन्तस्य चरितम् । तथापीदं न लक्ष्यते[1] ।

शकुन्तला—सुट्ठु दाव अत्त सच्छन्दचारिणी किदह्मि जा अहं इमस्स पुरुवंसप्पच्चएण मुहमहुणो हिअअविसस्स[2] हत्थब्भासं उवगदा । [सुष्ठु तावदत्र स्वच्छन्दचारिणी कृतास्मि याहमस्य पुरुवंशप्रत्ययेन मुखमधोर्हृदयविषस्य हस्ताभ्याशमुपगता ।] (पटान्तेन मुखमावृत्य रोदिति)

शार्ङ्गरवः—इत्थमात्मकृतमप्रतिहतं[3] चापलं दहति ।

> **अतः परीक्ष्य कर्तव्यं विशेषात् संगतं रहः ।**
> **अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम् ॥ २४ ॥**

राजा—अयि भोः, किमत्रभवतीप्रत्ययादेवास्मान् संयुतदोषाक्षरैः[4] क्षिणुथ ।

शार्ङ्गरवः—(सासूयम्) श्रुतं भवद्भिरधरोत्तरम् ।

> **आ जन्मनः शाठ्यमशिक्षितो य-**
> **स्तस्याप्रमाणं वचनं जनस्य ।**

(*Aloud*) Good lady ! Duṣyanta's life is well known. Yet this is not seen [in it].

Śakuntalā—Well, indeed (*tāvat*), have I been made here a woman of wanton behaviour-[I] who, through confidence in Puru's race, went near (*upa*) the vicinity (*abhyāśaḥ*) of the hands [i. e. fell within the clutches] of him, who possesses honey in his mouth [but] poison in his heart. (*Weeps, covering her face with the skirt of her garment*)

Śārṅgarava—Thus self-committed rashness, when not checked, burns.

> Therefore, a union, especially [when effected] in private, should be formed after careful examination. Friendship towards those, whose hearts are unknown, thus turns into hostility. **24**

King—Hi ! Ho ! Why do you, by merely trusting this lady, pierce us with words that involve censure ?

Śārṅgarava—(*With scorn*) Have you heard the inversion of the proper order of things ?

> The statement of a person, who from his birth has never been taught deceit, is without authority ! Let those,

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१ 'लक्षये' न-व. २ 'हिअअट्ठिअ (हृदयस्थित)' व-न; 'हिअअत्थ (हृदयस्थ)' म. ३ 'प्रतिहतम्' न-म. ४ 'संभृतदोषैः' व; 'संवृतदोषाक्षरेण' म.

परातिसंधानमधीयते यै[1]-
विद्येति ते सन्तु किलाप्तवाचः ॥ १५ ॥

राजा—भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिरेवम् । किं पुनरिमामतिसंधाय लभ्यते ।

३ **शार्ङ्गरवः**—विनिपातः ।

राजा—विनिपातः पौरवैः प्रार्थ्यत इति न[2] श्रद्धेयम् ।

शारद्वतः—शार्ङ्गरव, किमुत्तरेण[3] । अनुष्ठितो गुरोः संदेशः । प्रतिनिवर्तामहे
६ वयम् । (राजानं प्रति)

तदेषा भवतः पत्नी[4] त्यज वैनां गृहाण वा ।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ १६ ॥

गौतमि, गच्छाग्रतः । (प्रस्थिताः)

शकुन्तला—कहं इमिणा किदवेण विप्पलद्ध ह्मि । तुह्मे वि मं परिच्चअह ।
३ [कथमनेन कितवेन विप्रलब्धास्मि । यूयमपि मां परित्यजथ ।] (अनुप्रतिष्ठते)

गौतमी—(स्थित्वा) वच्छ सङ्गरव, अणुगच्छदि इअं क्खु णो करुणपरि-

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verily, by whom the deceiving of others is studied as a science, be of authoritative words ! 25

King—O truth-teller ! We for a time admit this. What, however (*punar*), is to be gained by having deceived her ?

Śārṅgarava—Downfall !

King—That downfall is sought after by Puru's descendants is not credible.

Śāradvata—Śārṅgarava ! What [is the use] of replying ? The preceptor's command has been executed. We shall return. (*To the king*)

Here then is your wife. Abandon her or accept. For, authority over the wife is admitted to be all-extending. 26

Gautamī ! Go ahead. (*They start*)

Śakuntalā—How [completely] have I been deceived by this villain ! Do you also forsake me ? (*Starts after*)

Gautamī—(*Stopping*) Child Śārṅgarava ! Here Śakuntalā,

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१ 'ये' म. २ नास्तीदं म-पुस्तके. ३ 'उत्तरोत्तरेण' म. ४ 'कान्ता' व-न-म-क.

देविणी सउन्दला । पञ्चादेसपरुसे भत्तुणि किं वा मे पुत्तिआ करेदु

६[(स्थित्वा) वत्स शार्ङ्गरव, अनुगच्छतीयं खलु नः करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्रिका करोतु ।]

शार्ङ्गरवः—(सरोषं निवृत्य) किं पुरोभागे स्वातन्त्र्यमवलम्बसे ।

१ (शकुन्तला भीता वेपते)

शार्ङ्गरवः—शकुन्तले,

यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया ।
अथ तु वेत्सि शुचि व्रतमात्मनः
पतिकुले तव दास्यमपि क्षमम् ॥ २७ ॥

तिष्ठ । साधयामो वयम् ।

राजा—भोस्तपस्विन्, किमत्रभवतीं विप्रलभसे ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ २८ ॥

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weeping piteously, is following us. What possibly can my poor (*kā*) daughter do, when her husband is harsh in repudiation?

Śārṅgarava—(*Turning angrily*) Wanton girl! Do you resort to independence?

(*Śakuntalā trembles in fright*)

Śārṅgarava—Śakuntalā!

If you are as the king says, what has your father to do with you who have transgressed the family? If, on the other hand (*atha tu*), you know your own vow to be pure, even slavery in the family of your husband is sufficient for you. 27

Stay. We go.

King—O ascetic! Why do you delude this lady?

The moon awakens the night-lotuses only, [and] the sun the day-lotuses alone. For, the disposition of those who possess control [over their senses] is averse to embracing another's wife. 28

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१ 'विप्रलपासे' म.

शार्ङ्गरवः—यदा तु पूर्ववृत्तमन्यसङ्गाद्विस्मृतो भवांस्तदा कथमधर्मभीरुः।
राजा—भवन्तमेवात्र गुरुलाघवं पृच्छामि।

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः॥ २९॥

पुरोहितः—(विचार्य) यदि तावदेवं क्रियताम्।
राजा—अनुशास्तु मां भवान्।
३ पुरोहितः—अत्रभवती तावदा प्रसवादस्मद्गृहे तिष्ठतु। कुत इदमुच्यत इति चेत्। त्वं साधुभिरॉदिष्टपूर्वः। प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति। स चेन्मुनिदौहित्रस्तल्लक्षणोपपन्नो भविष्यति, अभिनन्द्य शुद्धान्तमेनां प्रवेश-
६ यिष्यसि। विपर्यये तु पितुरस्याः समीपनयनमवस्थितमेव।
राजा—यथा गुरुभ्यो रोचते।
पुरोहितः—वत्से, अनुगच्छ माम्।

Śārṅgarava—But when your majesty forgot what happened before owing to devotion to something else, then how could you be [said to be] apprehensive of sin?

King—You yourself I ask [about] the superiority and inferiority [of courses of conduct] in this case.

In the doubt as to whether I may be infatuated, or she may be telling a lie, shall I become the repudiator of my wife, or defiled by contact with another woman? 29

Preceptor—(*Reflecting*) Well, then, let this be done.

King—May your honour instruct me.

Preceptor—Let this lady just stay in our house till delivery. If you ask why I say this, [I reply] you have been blessed [lit. addressed by way of prediction] by the sages that at the very first you will beget a son who will be a universal monarch. If that grandson of the sage be endowed with signs of that [universal monarch], you will, having congratulated her, cause her to enter your harem. But the reverse happening, taking her to her father is already settled.

King—As pleases the worthy preceptor.

Preceptor—Child! Follow me.

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१ 'अन्यासंगात्' म. २ 'भीरुता' म. ३ 'लाघवज्ञं' म. ४ 'पुरोहितः' म. ५ 'उद्दिष्टः' व-न.

१ **शकुन्तला**—भअवदि वसुहे, देहि मे विवरं। [भगवति वसुधे, देहि मे विवरम्।] (रुदती प्रस्थिता। निष्क्रान्ता सह पुरोधसा तपस्विभिश्च)

(राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति)

१२ (**नेपथ्ये**।) आश्चर्यम्।

राजा—(आकर्ण्य) किं नु खलु स्यात्।

(प्रविश्य) **पुरोहितः**—(सविस्मयम्) देव, अद्भुतं खलु संवृत्तम्।

१५ **राजा**—किमिव[1]।

पुरोहितः—देव, परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्वानि भाग्यानि बाला
बाहूत्क्षेपं क्रन्दितुं च प्रवृत्ता।

राजा—किं[2] च।

पुरोहितः—

स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-
दुत्क्षिप्य्[3]ैनां ज्योतिरेकं जगाम ॥ ३० ॥

Śakuntalā—Divine earth! give me an opening. (*Starts weeping. Goes out with the preceptor and the hermits*)

(*The king, whose remembrance is obscured by the curse, ponders over something connected with Śakuntalā herself*)

(Behind the curtain) Wonder!

King—(*Listening*) What possibly (*nu*) may [it] be?

(*Entering*) **Preceptor**—(*With amazement*) Your majesty! A miraculous thing, indeed, has happened.

King—What possibly?

Preceptor—Your majesty! When the pupils of Kaṇva had returned,

That young girl, upbraiding her fortunes, began to cry, tossing up her arms—

King—And what?

Preceptor—

And that very moment (*ca-ca*) a lustre, of the form of a woman, having lifted her up from afar, went towards the Apsarastīrtha. 30

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१ 'किमेवम्' व. २ 'किमन्यत्' म. ३ 'आक्षिप्य' म.

(सर्वे विस्मयं रूपयन्ति)

राजा—भगवन्, प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं वृथा तर्केणा-
३ न्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः—(विलोक्य) विजयस्व । (निष्क्रान्तः)

राजा—वेत्रवति, पर्याकुलोऽस्मि । शयनभूमिमार्गमादेशय ।

६ **प्रतीहारी**—इदो इदो देवो । [इत इतो देवः ।] (प्रस्थिता)

राजा—(परिक्रम्य स्वगतम्)

> **कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम् ।**
> **बलवत्तु दूयमानं प्रत्याययतीव मे हृदयम् ॥ ३१ ॥**

(निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

(*All gesticulate surprise*)

King—Revered Sir! Even before, that object has already been repudiated by us. Why is it being uselessly pursued by conjecture? Let your reverence take rest.

Preceptor—(*Looking*) Be victorious. (*Goes out*)

King—Vetravatī! I am uneasy. Show the way to the bed-chamber.

Door-Keeper—This way, this way [may] your majesty [proceed]. (*Starts*)

King—(*Walking round. To himself*)

> Granted (*kāmam*), I do not remember the repudiated sage's daughter to be my wife. But my heart, which is exceedingly aching, as though convinces [me]. 31

(*All go out*)

END OF ACT V

षष्ठोऽङ्कः

(ततः प्रविशति नागरिकः श्यालः पश्चाद् बद्धपुरुषमादाय रक्षिणौ च)

रक्षिणौ—(ताडयित्वा) अले कुम्भीलआ, कहेहि कहिं तुए एशे मणिब-
३ न्धणुक्किण्णणामहेए लाअकीए अङ्गुलीअए शमाशादिए । [अरे कुम्भीरक,
कथयं कुत्र त्वयैतन्माणिबन्धनोत्कीर्णनामधेयं राजकीयमङ्गुलीयकं समासादितम् ।]

पुरुषः—(भीतिं नाटयित्वा) पशीदन्ते भावमिश्शे । अहके ण ईदिशकम्मकाली ।
६ [प्रसीदन्तु भावमिश्राः । अहं नेदृशकर्मकारी ।]

प्रथमः—किं शोहणे बह्मणेत्ति कलिअ रज्जा पडिग्गहे दिण्णे । [किं शोभनो
ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो दत्तः ।]

९ **पुरुषः**—सुणध दाणिं । अहके शक्कावदालब्भन्तलवाशी धीवले । [शृणुतेदानीम् ।
अहं शक्रावतारोभ्यन्तरवासी धीवरः ।]

द्वितीयः—पाडच्चला, किं अह्मेहिं जादी पुच्छिदा । [पाटच्चर, किमस्मा-
१२ भिर्जातिः पृष्टा ।]

ACT VI

(Then enters the Superintendent of the city-police and after him two guards leading a man bound)

Guards—(*Beating*) O thief! Say where you obtained this royal ring, set with a gem and having the name engraved [on it].

Man—(*Gesticulating fear*) May your honours be pleased! I am no doer of such an act.

First—Is [it that this is] a gift presented by the king, considering [you to be] a worthy Brāhmaṇa?

Man—Now listen. I am a fisherman living within Śakrāvatāra.

Second—Robber! Was [your] caste asked by us?

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१ 'महामणीभाशुले उक्किण्णणामाक्खले (महामणिभासुरमुत्कीर्णनामाक्षरम्)' इत्यपि पाठः. २ 'णामहेअङ्किअे (नामधेयाङ्कितम्)' म. ३ 'भीतिनाटितकेन' व-न-क. ४ 'कलिअ (कलयित्वा)' न. ५ 'शक्कावदालवाशी (शक्रावतारवासी)' म. ६ 'जादी पुच्छिदा (जातिं पृष्टः)' व.

श्यालः—सूअअ, कहेदु सव्वं अणुक्कमेण। मा णं अन्तरा पडिबन्धह। [सूचक, कथयतु सर्वमनुक्रमेण। मैनमन्तरा प्रतिबधान।]

१५ **उभौ**—जं आवुत्ते आणवेदि। कहेहि। [यदावुत्त आज्ञापयति। कथय।]

पुरुषः—अहके जालुग्गालादीहिं मच्छबन्धणोवाएहिं कुडुम्बभलणं कलेमि। [अहं जालोद्गालादिभिर्मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि।]

१८ **श्यालः**—(विहस्य) विसुद्धो दाणिं आजीवो। [विशुद्ध इदानीमाजीवः।]

पुरुषः—भट्टा। मा एव्वं भण।

शहजे किल जे विणिन्दिए ण हु दे कम्म विवज्जणीअए।
पशुमालणकम्मदालुणे अणुकम्पामिदुए वि शोत्तिए॥ १॥

[भर्तः। मैवं भण।

सहजं किल यद्विनिन्दितं न खलु तत् कर्म विवर्जनीयम्।
३ पशुमारणकर्मदारुणोऽनुकम्पामृदुरपि श्रोत्रियः॥]

श्यालः—तदो तदो। [ततस्ततः।]

पुरुषः—एक्कश्शिं दिअशे खण्डशो लोहिअमच्छे मए कप्पिदे। जाव तश्श
६ उदलब्भन्तले पेक्खामि दाव एशे लदणभाशुलं अङ्गुलीअअं देक्खिअं। पच्छा अहके शे विक्कआअ दंशअन्ते गहिदे भावमिश्शेहिं। मालेह वा मुञ्चेह वा।

Śyāla—Sūcaka! Let him tell all in order. Do not stop him in the middle.

Both—As your honour commands. Tell [your story].

Man—I effect the maintenance of my family by nets, hooks and other contrivances of catching fish.

Śyāla—(*Laughing*) A holy profession, certainly (*idānīm*)!

Man—Master! Say not so.

Whatever censured duty one is born to, should verily not be abandoned, they say (*kila*). The learned Brāhmaṇa, though soft with pity, is merciless [enough] in the business of killing the [sacrificial] animal. 1

Śyāla—Then, [what] then.

Man—One day I cut a Rohita fish to pieces. No sooner I looked into the inside of its belly than was seen this ring sparkling with the jewel. Afterwards [while] showing [it]

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१ नास्तीदं वाक्यं न-पुस्तके. २ 'मिदुएव्व (मृदुरेव)' व-न-म-क.

अअं शे आअमवुत्तन्ते। [एकस्मिन् दिवसे खण्डशो रोहितमत्स्यो मया
९ कल्पितः। यावत्तस्योदराभ्यन्तरे प्रेक्षे[1] तावदेतद्रत्नभासुरमङ्गुलीयकं दृष्टम्। पश्चादहं तस्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः। मारयत वा मुञ्चत व। अयमस्यागमवृत्तान्तः।]

१२ **श्यालः**—जाणुअ, विस्सगन्धी गोहादी मच्छबन्धो एव्व णिस्संसअं। अङ्गुलीअदंसणं शे विमरिसिदव्वं। राअउलं एव्व गच्छामो। [जानुक, विस्रगन्धी गोधादी मत्स्यबन्ध एव निःसंशयम्। अङ्गुलीयकदर्शनमस्य विमर्शयितव्यम्।
१५ राजकुलमेव गच्छामः।]

रक्षिणौ—तह। गच्छ अले गण्ठिभेदअ। [तथा। गच्छ अरे ग्रन्थिभेदक।]

(सर्वे परिक्रामन्ति।)

१८ **श्यालः**—सूअअ, इमं पुरदुआरे अप्पमत्ता पडिबालह जाव इमं अङ्गुलीअअं जहागमणं भट्टिणो णिवेदिअ तदो सासणं पडिच्छिअ णिक्कमामि। [सूचक, इमं पुरद्वारेऽप्रमत्तौ प्रतिपालयतं यावदिदमङ्गुलीयकं यथागमनं भर्त्रे निवेद्य ततः शासनं
२१ प्रतीष्य निष्क्रामामि।]

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for its sale, I was arrested by your honours. Kill me or release me. This is the story of its acquisition.

Syāla—Jānuka! Stinking of raw flesh, [this fellow] is undoubtedly a crocodile-eating fish-catcher. His acquisition of [lit. seeing] the ring must [however] be thought over. Let us go to the palace itself.

Both—Right. Proceed, O cutpurse!

(*All walk round*)

Syāla—Sūcaka! guard this [man] carefully at the city-gate, till, having reported to his majesty this ring as it came [to us] and having received his command, I come out.

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१ नास्तीदं व-न-म-क-पुस्तकेषु. २ 'देक्खिअ (दृष्ट्वा)' न-म. ३ 'इअं शे आअदी (इयमस्यागतिः)' म. ४ 'गोहादी (गोघाती)' व; 'गोघादी (गोखादी)' म. ५ 'अङ्गुलीअअं (अङ्गुलीयकम्)' म. ६ 'गण्डभेदअ (गण्डभेदक)' न; '...(गाण्डभेदिक)' म. ७ 'गोपुरदुआरे (गोपुरद्वारे)' न-म. ८ 'पडिच्छिअ (प्रतीक्ष्य ,' न; ('प्रतिगृह्य)' म.

उभौ—पविशदु आवुत्ते शामिपशादश्श । [प्रविशत्वावुत्तः स्वामिप्रसादाय ।] (निष्क्रान्तः श्यालः)

२४ **प्रथमः**—जाणुअ, चिलाअदि क्खु आवुत्ते । [जानुक, चिरायते खल्वावुत्तः ।]

द्वितीयः—णं अवशलोवशप्पणीआ लाआणो । [नन्ववसरोपसर्पणीया राजानः ।]

२७ **प्रथमः**—जाणुअ, फुल्लन्ति मे हत्था इमश्श वहश्श शुमणा पिणद्धुं । [जानुक, स्फुरतो मम हस्तावस्य वधस्य[1] सुमनसः पिनद्धुम् ।) (पुरुषं निर्दिशति)

पुरुषः—ण अलुहदि भावे अकालणमालणे होदुं । [नार्हति भावोऽकारणमारणो[2]
३० भवितुम् ।]

द्वितीयः—(विलोक्य) एशे अह्माणं शामी पत्तहत्थे लाअशाशणं पडिच्छिअ इदोमुहे देक्खीअदि । गिद्धबली भविश्शशि शुणो मुहं वा देक्खिश्शशि ।
३३ [(विलोक्य) एष नौ स्वामी पत्रहस्तो[3] राजशासनं प्रतीष्येतोमुखो[4] दृश्यते । गृध्रबलिर्भविष्यसि, शुनो मुखं वा द्रक्ष्यसि ।]

(प्रविश्य) **श्यालः**—सूअअ, मुश्चेदु एसो जालोअजीवी । उववण्णो क्खु

Both—Let your honour enter to receive the Master's favour. (*Śyāla goes out*)

First—Jānuka ! His honour is, indeed, delaying.

Second—Why ! Kings have to be approached at [their] leisure.

First—Jānuka ! My hands itch to fasten the flowers of death of this [man]. (*Points to the man*)

Man—It behoves not your honour to become a slaughterer without reason.

Second—Here our master, letter in hand, having received the royal command, is seen proceeding in [lit. with his face towards] this direction. You will either be an offering to a vulture, or you will see the mouth of a dog.

(*Entering*) **Śyāla**—Let this fisherman be released. [His

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१ 'वज्झश्श शुमणो (वध्यस्य सुमनः)' व–क; 'वज्झशुमणशं (वध्यसुमनसं)' म. २ 'अकालणमालणं भाविदुं (अकारणमारणं भावयितुम्)' न. ३ 'लेहपत्थे गहिअ राअशाशणं (लेखपत्रे गृहीत्वा राजशासनम्) ' म. ४ 'पडिच्छिअ (प्रतीक्ष्य) ' न.

३६ अङ्गुलीअअस्स आअमो । [सूचक, मुच्यतामिष जालोपजीवी । उपपन्नः खल्व-ङ्गुलीयकस्यागमः ।]

सूचकः—जह आवुत्ते भणादि । [यथावुत्तो भणति ।]

३९ **द्वितीयः**—एसो जमशदणं पविशिअ पडिणिवुत्ते । [एष यमसदनं प्रविश्य प्रतिनिवृत्तः ।] (पुरुषं परिमुक्तबन्धनं करोति)

पुरुषः—(श्यालं प्रणम्य) भट्टा, अह कीलिशे मे आजीवे । [भर्तः, अथ ४२ कीदृशो म आजीवः ।]

श्यालः—एशे भट्टिणा अङ्गलीअअमुल्लसम्मिदो पसादो वि दाविदो । [एष भर्त्राङ्गुलीयकमूल्यसंमितः प्रसादोऽपि दापितः ।] (पुरुषायार्थं प्रयच्छति)

४५ **पुरुषः**—(सप्रणामं प्रतिगृह्य) भट्टा, अणुग्गहिद ह्मि । [भर्तः, अनुगृहीतोऽस्मि ।]

सूचकः—एशे णाम अनुग्गहे जे शूलादो अवदालिअ हत्थिक्कन्धे पडिट्ठाविदे। ४८ [एष नामानुग्रहो यच्छूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः ।]

जानुकः—आवुत्त, पालिदोशिअं कहेदि । महलिहलदणेन तेण अङ्गुलीअएण

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account of] the acquisition of the ring is, indeed, reasonable.

Sūcaka—As your honour says.

Second—Here, entering Yama's abode, [he] has returned. (*Makes the man free from bondage*)

Man—(*Bowing to Śyāla*) Master ! How is then my profession?

Śyāla—Here his Majesty has ordered favour to be given, equal to the price of the ring. (*Gives money to the man*)

Man—(*Accepting with a bow*) Master ! I am favoured.

Sūcaka—This is, indeed, a favour that being made to descend from the stake, [he] has been installed on the neck of an elephant.

Jānuka—Your honour ! The reward proclaims that that ring,

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१ 'तवकेरअं मे जीविदं (तवकेरकं मे जीवितम्) ' म. २ 'दिण्णो (दत्तः)' म. ३ 'भट्टकेण (भर्त्रा)' व. ४ 'दे (ते) म. ५ 'अणुगहीदा (अनुगृहीताः), म. ६ 'जे (ये)' म. ७ '०विदा (पिताः)' म.

भट्टिणो बहुमदेण होदव्वं त्ति । [आवुत्त, पौरितोषिकं कथयति । महार्हरत्नेन
५१ तेनाङ्गुलीयकेन भर्तुः बहुमतेन भवितव्यमिति ।]

श्यालः—ण तस्सिं महारुहं रदणं भट्टिणो बहुमदं त्ति तक्केमि । तस्स दंसणेण भट्टिणो अभिमदो जणो सुमराविदो । मुहुत्तअं पकिदिगम्भीरो वि
५४ पज्जस्सुणअणो आसि । [न तस्मिन् महार्हं रत्नं भर्तुर्बहुमतमिति तर्कयामि । तस्य दर्शनेन भर्तुरभिमतो जनः स्मारितः । मुहूर्तं प्रकृतिगम्भीरोऽपि पर्यश्रुनयन आसीत् ।]

५७ **सूचकः**—शेविदं णाम आवुत्तेण । [सेवितं नामावुत्तेन ।]

जानुकः—णं भणाहि इमश्श कए मच्छिआभत्तुणोत्ति । [ननु भण अस्य कृते मात्स्यिकभर्तुरिति ।] (पुरुषमसूयया पश्यति)

६० **पुरुषः**—भट्टालक, इदो अद्धं तुझाणं शुमणोमुल्लं होदु । [भट्टारक, इतोऽर्धं युष्माकं सुमनोमूल्यं भवतु ।]

जानुकः—एत्तके जुज्जइ । [एतावद्युज्यते ।]

६३ **श्यालः**—धीवर, महत्तरो तुमं पिअवअस्सओ दाणिं मे संवुत्तो । कादम्बरी-सक्खिअं अह्माणं पढमसोहिदं इच्छीअदि । ता सोण्डिआपणं एव्व गच्छामो ।

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with its gem of great price, must have been highly valued by his majesty.

Śyāla—Not that the gem of great price thereon was highly valued by his majesty, I guess. Its sight reminded his majesty of [some] beloved person. Though naturally grave, [his majesty] had his eyes full of tears for a time.

Sūcaka—Your honour has indeed [well] served.

Jānuka—Why ! Say for the sake of this chief of fishermen. (*Eyes the man with envy*)

Man—Master ! Let half from this be the price of flowers to you.

Jānuka—This much is proper.

Śyāla—Fisherman ! Great as you are, you have now become

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१ 'पलिदोशं कहेहि (परितोषं कथय)' न; 'रण्णो परितोसं कहेहि (राज्ञः परितोषं कथय)' म. २ नास्तीदं व-न-म-क-पुस्तकेषु. ३ 'शम्मदेण (संमतेन)' व-न-क; 'सम्मदेण (शर्मदेन)' म. ४ 'इति' इत्येतन्नास्ति व-न-म-क पुस्तकेषु. ५ 'किंवि अभिमदं भट्टिणो सुमरिदं (किमप्यभिमतं भर्तुः स्मृतम्)' म. ६ 'पज्जुस्सुअमणो (पर्युत्सुकमनाः)' व-म; 'पज्जुस्सुअणअणो (पर्युत्सुकनयनः) न. ७ 'मच्छशत्तुणो (मत्स्यशत्रोः)' म; 'मच्छिआभत्तुणो (मत्तिकाभर्तुः)' व-क.

[धीवर, महत्तरस्त्वं प्रियवयस्यक इदानीं मे संवृत्तः। कादम्बरीसाक्षिकमस्माकं
६६ प्रथमसौहृदमिष्यते। तच्छौण्डिकापणमेव गच्छामः।] (निष्क्रान्ताः सर्वे)

इति प्रवेशकः।

(ततः प्रविशत्याकाशयानेन सानुमती नामाप्सराः)

६९ **सानुमती**—णिव्वत्तिदं मए पज्जाअणिव्वत्तणिज्जं अच्छरातित्थसाण्णिज्झं जाव साहुजणस्स अभिसेअकालो। त्ति संपदं इमस्स राएसिणो उदन्तं पच्चक्खीकरिस्सं। मेणआसंबन्धेण सरीरभूदा मे सउन्दला। ताए अ
७२ दुहिदुणिमित्तं आदिट्ठपुव्वह्मि। (समन्तादवलोक्य) किं णु क्खु उदुच्छवे वि णिरुच्छवारम्भं विअ राअउलं दीसइ। अत्थि मे विहवो पणिधाणेण सव्वं परिण्णादुं। किंदु सहीए आदरो मए माणइदव्वो। होदु। इमाणं एव्व
७५ उज्जाणपालिआणं तिरक्खरिणीपडिच्छण्णा पस्सवत्तिणी भविअ उवलहिस्सं। (नाट्येनावतीर्य स्थिता) [निर्वर्तितं मया पर्यायनिर्वर्तनीयमप्सरस्तीर्थसांनिध्यं यावत् साधुजनस्याभिषेककालः। इति सांप्रतमस्य राजर्षेरुदन्तं प्रत्यक्षीकरिष्यामि।
७८ मेनकासंबन्धेन शरीरभूता मे शकुन्तला। तया च दुहितृनिमित्तमादिष्टपूर्वास्मि। (समन्तादवलोक्य) किं नु खलु ऋतूत्सवेऽपि निरुत्सवारम्भमिव राजकुलं

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my dear friend. With liquor as its witness our first friendship is desired. So let us go to the liquor-seller's shop itself. (*All go out*)

END OF THE INTERLUDE

(*Then enters along the aerial path a nymph called Sānumatī*)

Sānumatī—Attendance at Apsarastīrtha, which has to be kept [by us] in rotation, so long as it is bathing time for sages, has been observed by me. Now, therefore, I shall see with my own eyes news of this royal sage. Through my relation with Menakā, Śakuntalā has become my [very] body. And by her, for the sake of her daughter, I have already been asked [to do something]. (*Looking around*) Why, indeed, may it be that, even in the festival of the [new] season, the palace appears as though void of [any] festive

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१ 'कादम्बरीसक्खिअं (कादम्बरीसखित्वं)' न. २ 'सोहिदं (शोभितं)' न. ३ 'सुण्डिआभवणं (शुण्डिकाभवनं)' म. ४ अस्मात् परं '**सर्वे**–तह [तथा]' इत्यधिकं वाक्यं **व**-पुस्तके, **क**-पुस्तके तु 'तह' इत्यस्य स्थाने 'तधा' इति पठति. ५ 'भूदा दाणिं (भूतेदानीं)' **व–म.** ६ 'उच्छवे वि (उत्सवेऽपि)' **म.**

दृश्यते। अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम्। किं तु सख्या आदरो मया मानयितव्यः। भवतु। अनयोरेवोद्यानपालिकयोस्तिरस्कारिणीप्रतिच्छन्ना पार्श्ववर्तिनी भूत्वोपलप्स्ये।] (नाट्येनावतीर्य स्थिता)

(ततः प्रविशति चूताङ्कुरमवलोकयन्ती चेटी। अपरा च पृष्ठतस्तस्याः)

प्रथमा—

आअम्बहरिअपण्डुर वसन्तमासस्य जीअसव्वस्स।
दिट्ठोसि चूदकोरअ उदुमङ्गल तुमं पसाएमि॥ २॥

[आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्व[1][2]।
दृष्टोऽसि[3] चूतकोरक[4] ऋतुमङ्गल त्वां प्रसादयामि[5]॥]

द्वितीया—परहुदिए, किं एआइणी मन्तेसि। [परभृतिके, किमेकाकिनी मन्त्रयसे।]

प्रथमा—महुअरिए, चूदकलिअं देक्खिअ उम्मत्तिआ परहुदिआ होदि। [मधुकरिके, चूतकलिकां दृष्ट्वोन्मत्ता परभृतिका भवति।]

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activities ? I have power to ascertain all by means of meditation. But respect of my friend must be paid regard to by me. Well ! Standing near these very female keepers of the garden, concealed by the veil of invisibility, I shall ascertain. (*Having acted descent*, *stands*)

(*Then enters a maid servant gazing at the mango blossom; and another behind her*)

First—

Bud of the mango tree ! a little red, green and pale ! the all-in-all of the life of the vernal month ! the auspicious [harbinger] of the season ! you are seen. I propitiate you. **2**

Second—Parabhṛtikā ! Why are you muttering alone ?

First—Madhukarikā ! Parabhṛtikā [i. e. the female cuckoo] becomes intoxicated at the sight of the mango-bud.

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१ 'जीविद् सत्तं वसन्तमासस्य (जीवित सत्यं वसन्तमासयोः)' न. २ 'जीविदसव्वं (जीवितसर्वं)' म. ३ 'दिट्ठीए (दिष्ट्या)' म. ४ 'चूदङ्कुर (चूताङ्कुर)' म. ५ 'खु पेक्खामि (खलु पश्यामि)' म.

द्वितीया—(सहर्षं त्वरयोपगम्य) कहं उवट्ठिदो महुमासो । [कथमुपस्थितो मधुमासः ।]

[1] **प्रथमा**—महुअरिए, तव दाणिं कालो एसो मदविब्भमगीदाणं । [मधुकरिके, तवेदानीं काल एषं मदविभ्रमगीतानाम् ।]

द्वितीया--सहि, अवलम्ब मं जाव अग्गपादट्ठिआ भविअ चूदकलिअं १२ गेण्हिअ कामदेवच्चणं करेमि । [सखि, अवलम्बस्व मां यावदग्रपादस्थिता भूत्वा चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि ।]

प्रथमा--जइ मम वि क्खु अद्धं अच्चणफलस्स । [यदि ममापि खल्वर्ध-१५ मर्चनफलस्य ।]

द्वितीया—अकहिदे वि एदं संपज्जइ । जदो एक्कं एव्व णो जीविदं दुधाट्ठिदं सरीरं । (सखीमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति) अए अप्पडिबुद्धो वि १८ चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि । (कपोतहस्तकं कृत्वा)

तुं सि मए चूदङ्कुर दिण्णो कामस्स गहिदधणुअस्स ।
पहिअजणजुवइलक्खो पञ्चब्भहिओ सरो होहि ॥ ३ ॥

Second—(*Joyfully approaching with haste*) What ! Has the spring month arrived ?

First—Madhukarikā [i. e. the female bee] ! Here now is your time for intoxicated graceful songs.

Second—Friend ! Support me, till, standing on the tips of my feet, I pluck the mango-bud and perform the worship of Kāma.

First—If mine too would be half of the fruit of the worship.

Second—This happens even when not told. For, our life is but one, the body [alone] stands in two [places]. (*Stands leaning on her friend and plucks the mango-blossom*) Oh ! The mango-blossom, though not fully blown, becomes fragrant here owing to the cutting of the stalk. (*Folding the hands so as to form a hollow*)

You have been, mango-blossom ! given by me to Kāma, who has taken up his bow. With the young wives of the travelling folk as your target, be you an arrow superior to the [usual] five. 3

(*Throws down the mango-blossom*)

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१ 'विब्भमोग्गीदाणं (विभ्रमोद्गीतानां)' म.

(चूताङ्कुरं क्षिपति) [अकथितेऽप्येतत् संपद्यते । यत एकमेव नौ जीवितं द्विधास्थितं शरीरम् । (सखीमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति) अये ३ अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर्भवति । (कपोतहस्तकं कृत्वा)

त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे ।
पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥]

६ (चूताङ्कुरं क्षिपति)

(प्रविश्यापटीक्षेपेण कुपितः)

कञ्चुकी—मा तावत् । अनात्मज्ञे, देवेन प्रतिषिद्धे वसन्तोत्सवे त्वमाम्रक- ९ लिकाभङ्गं किमारभसे ।

उभे—(भीते) पसीददु अज्जो । अग्गहीदत्थाओ वअं । [प्रसीदत्वार्यः । अगृहीतार्थे आवाम् ।]

१२ **कञ्चुकी**—न किल श्रुतं युवाभ्यां यद्वासन्तिकैस्तरुभिरपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्त्रिभिश्च । तथा हि ।

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
संनद्धं यदपि स्थितं कुरबकं तत् कोरकावस्थया ।

(*Entering in anger with a toss of the curtain*)

Chamberlain--Do not. [O] thoughtless girl! Why do you begin the plucking of mango-buds, when the spring-festival has been prohibited by his majesty?

Both—(*Frightened*) Pleased be your honour. We have not learnt the fact.

Chamberlain--Indeed! Have you not heard the command of his majesty, which has been considered authoritative even by the trees, that blossom in the spring and the birds, that resort to them? For,

The bud of mango-trees, though long since come out, does not form its own pollen. That Kurabaka also, which is all ready [to blossom], remains in the state of a bud.

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१ दिट्ठं (दृष्टम्)' म. २ 'कपोतकम्' म. ३ 'यदा' म.

कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ॥ ४ ॥

सानुमती—णत्थि संदेहो । महाप्पहाओ राएसी । [नास्ति संदेहः । महाप्रभावो राजर्षिः ।]

३ **प्रथमा**—अज्ज, कति दिअहाइं अह्माणं मित्तावसुणा रट्ठिएण भट्टिणीपाअमूलं पेसिदाणं । एत्थ अ णो पमदवणस्स पालणकम्म समप्पिदं । ता आअन्तुअदाए अस्सुदपुव्वो अह्मेहिं एसो वुत्तन्तो । [आर्य, कति दिवसान्यावयोर्मित्रावसुना राष्ट्रियेण भट्टिनीपादमूलं प्रेषितयोः । अत्र च नौ प्रमदवनस्य पालनकर्म समर्पितम् । तदागन्तुकतयाश्रुतपूर्व आवाभ्यामेष वृत्तान्तः ।]

कञ्चुकी—भवतु । न पुनरेवं प्रवर्तितव्यम् ।

१ **उभे**—अज्ज, कोदूहलं णो । जह इमिणा जणेण सोदव्वं कहेदु अज्जो किंणिमित्तं भट्टिणा वसन्तूसवो पडिसिद्धो । [आर्य, कौतूहलं नौ । यद्यनेन जनेन श्रोतव्यं कथयत्वार्यः किंनिमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः ।]

The note of the male-cukoos, even though the cold [season] has gone, falters in [their] throats. I fear even Kāma, being amazed, arrests his arrow half-drawn from [his] quiver ! 4

Sānumatī—There is no doubt. The royal sage is of great prowess.

First—Venerable Sir ! [Only] a few days have elapsed since Mitrāvasu, the king's brother-in-law, sent us near the feet of her majesty. And here the duty of protecting the pleasure-grove was entrusted to us. Therefore, by reason of our being strangers, this incident was not heard by us before.

Chamberlain—All right. You should not again act in this way.

Both—Noble Sir ! We have a curiosity. If it is fit to be heard by these persons, let your honour tell [us] why the spring-festival has been prohibited by his majesty.

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१ 'उभे' व–न. २ 'भर्तुः' व–म. ३ 'इत्थं (इत्थम्)' व–न. ४ 'सअलं पडिकम्म (सकलं प्रतिकर्म)' म.

१२ **सानुमती**—उस्सवप्पिआ क्खु मणुस्सा। गुरुणा कारणेण होदव्वं। [उत्सवप्रियाः खलु मनुष्याः। गुरुणा कारणेन भवितव्यम्।]

कञ्चुकी—बहुलीभूतमेतत् किं न कथ्यते। किमत्र भवत्योः कर्णपथं नायातं १५ शकुन्तलाप्रत्यादेशकौलीनम्।

उभे—सुदं रट्ठिअमुहादो जाव अङ्गुलीअअदंसणं। [श्रुतं राष्ट्रियमुखाद्यावदङ्गुलीयकदर्शनम्।]

१८ **कञ्चुकी**—तेन ह्यल्पं कथयितव्यम्। यदैव खलु स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन सत्यमूढपूर्वा मया[1] तत्रभवती रहसि शकुन्तला मोहात् प्रत्यादिष्टेति तदाप्रभृत्येव पश्चात्तापमुपगतो देवः। तथा हि।

रम्यं द्वेष्टि यथा पुरा[2] प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः।
दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम्[3] ॥ ५ ॥

Sānumatī—Mortals are, indeed, fond of festivities. There should be a great reason.

Chamberlain—This has been wide spread. Why should [it] not be told? Has not the scandal of the repudiation of Śakuntalā crossed the range of your ears here?

Both—[We have] heard [it] from the mouth of the royal brother-in-law as far as the seeing of the ring.

Chamberlain—Then really little is to be told. Just when, indeed, at the sight of his own ring his majesty recollected that her ladyship Śakuntalā was really married by him before in secret [and] was repudiated through infatuation, his majesty has been [subject] to repentance. For,

He abhors the delightful. He is not daily waited upon by ministers as before. He passes the nights altogether (*eva*) without sleep in rolling about on the edge of his couch. And when out of politeness he addresses suitable words to the ladies in [his] harem, then, blundering in their names, he remains perplexed with shame for a long time. 5

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१ 'मे' न. २ 'यथापुरम्' म. ३ 'व्रीडावनम्रः' म.

सानुमती—पिअं मे । [प्रियं मे ।]

कञ्चुकी—अस्मात् प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः ।

३ **उभे**—जुज्जइ । [युज्यते ।]

(**नेपथ्ये** ।) एदु एदु भवं । [एतु एतु भवान् ।]

कञ्चुकी—(कर्णं दत्त्वा) अये, इत एवाभिवर्तते देवः । स्वकर्मानुष्ठीयताम् ।

६ **उभे**—तह । [तथा ।] (निष्क्रान्ते ।)

(ततः प्रविशति पश्चात्तापसदृशवेषो राजा विदूषकः प्रतीहारी च)

कञ्चुकी—(राजानमवलोक्य) अहो सर्वास्ववस्थासु रमणीयत्वमाकृति-
९ विशेषाणाम् । एवमुत्सुकोऽपि प्रियदर्शनो देवः । तथा हि ।

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
बिभ्रत् काञ्चनमेकमेव वलयं [1]श्वासापरक्ताधरः ।

Sānumatī—Joy to me !

Chamberlain—Owing to this overpowering mental derangement, the festival has been prohibited.

Both—It is proper.

(Behind the curtain) Let your majesty move, move.

Chamberlain—(*Listening*) Oh ! Even to this side does his majesty turn. Let your own duty be performed [by you].

Both—So [be it]. (*They two go out*)

(*Then enters the king in a dress suited to his repentance, Viduṣaka and the female door-keeper*)

Chamberlain—(*Observing the king*) Oh ! The loveliness of distinguished figures in all conditions ! Though thus longingly anxious, his majesty possesses a pleasing appearance. For,

[His majesty] who has discarded forms of special decoration, who is wearing only a single gold bracelet placed around his left fore-arm, whose lower lip is turned pale from sighing, whose eyes have become exceedingly

१ 'श्वासोपरक्ता' न-म.

चिन्ताजागरणप्रताम्रनयनस्तेजोगुणादात्मनः
संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥ ६ ॥

सानुमती—(राजानं दृष्ट्वा) ठाणे क्खु पच्चादेसविमाणिदा वि इमस्स किदे सउन्दला किलम्मादि । [स्थाने खलु प्रत्यादेशविमानिताप्यस्य कृते शकुन्तला २ क्लाम्यति ।]

राजा—(ध्यानमन्दं परिक्रम्य)

प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम् ।
अनुशयदुःखायेदं हतहृदयं संप्रति विबुद्धम् ॥ ७ ॥

सानुमती—णं ईदिसाणि तवस्सिणीए भाअहेआणि । [नन्वीदृशानि तपस्विन्या भागधेयानि ।]

३ **विदूषकः**—(अपवार्य) लङ्घिदो एसो भूओ वि सउन्दलावाहिणा । ण आणे कहं चिकिच्छिदव्वो भविस्सदि त्ति । [(अपवार्य) लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना । न जाने कथं चिकित्सितव्यो भविष्यतीति ।]

६ **कञ्चुकी**—(उपगम्य) जयतु जयतु देवः । महाराज, प्रत्यवेक्षिताः प्रमदव-

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red from wakefulness [caused] by thinking [about his beloved], although emaciated, is not observed to be so, owing to the excellence of his own lustre, like a great gem ground to [give it] polish. 6

Sānumatī—Rightly, indeed, does Śakuntalā, although disrespected by rejection, pine for this [king] !

King—(*Walking round slowly in meditation*)

This wretched heart, which previously slept, although it was being awakened by my fawn-eyed beloved, has now become awake to [suffer] the torment of repentance. 7

Sānumatī—Indeed (*nanu*), such are the fortunes of the poor girl.

Vidūṣaka—(*Aside*) Here he is even again seized by the Śakuntalā-malady. I do not know how he is to be treated.

Chamberlain—(*Approaching*) May your majesty be victorious, be victorious. Great king! The regions of the

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१ 'प्रतान्त' न-म-क. २ 'किलम्मदि त्ति (क्लाम्यतीति)' न.

नभूमयः । यथाकाममध्यास्तां विनोदस्थानानि महाराजः ।

राजा—वेत्रवति, मद्वचनादमात्यमार्यपिशुनं ब्रूहि । चिरप्रबोधनान्न संभावित-
९ मस्माभिरद्य धर्मासनमध्यासितुम् । यत् प्रत्यवेक्षितं पौरकार्यमार्येण तत् पत्रमारोप्य दीयतामिति ।

प्रतीहारी—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्ता)

१२ **राजा**—वातायन, त्वमपि स्वं नियोगमशून्यं कुरु ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

विदूषकः—किदं भवदा णिम्मच्छिअं । संपदं सिसिरातवच्छेअरमणीए
१५ इमस्सिं पमदवणुद्देसे अत्ताणं रमइस्ससि । [कृतं भवता निर्मक्षिकम् । सांप्रतं शिशिरातपच्छेदरमणीयेऽस्मिन् प्रमदवनोद्देश आत्मानं रमयिष्यसि ।]

राजा—वयस्य, रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि
१८ वचः । कुतः ।

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pleasure-garden have been inspected. May your majesty occupy the sites of diversion at will.

King—Vetravatī ! Speak to honourable Piśuna, the minister, at my word thus: Owing to having kept awake [at night] for long, it was not possible for us to occupy the judgment-seat to-day. Whatever business of the citizens may have been looked into by your honour should be handed over, after having put it in a letter.

Door-Keeper—As your majesty commands. (*Goes out*)

King—Vātāyana ! You also occupy your own office.

Chamberlain—As your majesty commands. (*Goes out*)

Vidūṣaka—You have rendered the place free from every fly. Now you will recreate yourself in this region of the pleasure-grove, which is delightful on account of the cessation [here] of [both extreme] cold and [extreme] heat.

King—Friend ! What is said viz. that (*iti*) calamities rush in at vulnerable points—that [is] a saying which never fails. How?

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१ 'सिसिरावच्छेद(शिशिरावच्छेद)' स.

मुनिसुताप्रणयस्मृतिरोधिना
मम च मुक्तमिदं तमसा मनः ।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः ॥ ८ ॥

विदूषकः—चिट्ठ दाव । इमिणा दण्डकट्ठेण कन्दप्पवाणं णासइस्सामि । [तिष्ठ तावत् । अनेन दण्डकाष्ठेन कन्दर्पबाणं नाशयिष्यामि ।] (दण्डकाष्ठमुद्यम्य ३ चूताङ्कुरं पातयितुमिच्छति)

राजा—(सस्मितम्) भवतु । दृष्टं ब्रह्मवर्चसम् । सखे, क्वोपविष्टः प्रियायाः किंचिदनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

६ **विदूषकः**—णं आसण्णपरिआरिआ चदुरिआ भवदा संदिट्ठा । माहवीमण्डवे इमं वेलं अदिवाहिस्सं । तहिं मे चित्तफलअगदं सहत्थलिहिदं तत्तहोदीए सउन्दलाए पडिकिदिं आणेहि त्ति । [नन्वासन्नपरिचारिका चतुरिका भवता ९ संदिष्टा । माधवीमण्डप इमां वेलामतिवाहयिष्ये । तत्र मे चित्रफलकगतां स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति ।]

No sooner was this my mind abandoned by the darkness which obstructed the remembrance of [my] love for the sage's daughter, than [O] friend! the shaft of the mango [blossom] was fixed on [his] bow by the mind-born [Kāma] who is about to strike. 8

Vidūṣaka—Wait awhile. [I] shall destroy the arrow of Kāma by means of this wooden staff. (*Raising the wooden staff, desires to fell the mango-sprout*)

King—(*With a smile*) Let it be. The Brāhmaṇa's lustre is seen. Friend! Where seated, shall [I] amuse my sight among the creepers that slightly imitate my beloved?

Vidūṣaka—Why! The personal attendant Caturikā has been thus ordered by you: I shall pass this time in the bower of the Mādhavī creeper. Bring there the portrait of her ladyship Śakuntalā, which is on the painting board and is drawn by my own hand.

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१ इदं विदूषकभाषणमधस्तनं राजभाषणं च न दृश्येते क–पुस्तके. २ 'जाव इमिणा (यावदनेन)' व. ३ 'वाहिं (व्याधिं)' नं–म.

राजा—ईदृशं हृदयविनोदनस्थानम् । तत् तमेव मार्गमादेशय ।

१२ विदूषकः—इदो इदो भवं । [इत इतो भवान् ।]

(उभौ परिक्रामतः । सानुमत्यनुगच्छति ।)

विदूषकः—एसो मणिसिलापट्टअसणाहो माहवीमण्डवो उवहाररमणिज्जदाए

१५ णिस्संसअं साअदेण विअ णो पडिच्छदि । ता पविसिअ णिसीददु भवं । [एष मणिशिलापट्टकसनाथो माधवीमण्डप उपहाररमणीयतया निःसंशयं स्वागतेनेव नौ प्रतीच्छति । तत् प्रविश्य निषीदतु भवान् ।]

१८ (उभौ प्रवेशं कृत्वोपविष्टौ)

सानुमती—लदासंस्सिदा देक्खिस्सं दाव सहीए पडिकिदिं । तदो से भत्तुणो बहुमुहं अणुराअं णिवेदइस्सं । [लतासंश्रिता द्रक्ष्यामि तावत् सख्याः प्रति-

२१ कृतिम् । ततस्तस्यै भर्तुर्बहुमुखमनुरागं निवेदयिष्यामि ।] (तथा कृत्वा स्थिता)

राजा—सखे, सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम् । कथितवानस्मि भवते च । स भवान् प्रत्यादेशवेलायां मत्समीपगतो नासीत् ।

King—Such a place for diverting the heart! Therefore, show the same way.

Vidūṣaka—This way, this way [may] your majesty [proceed].

(*Both walk round. Sānumatī goes after*)

Vidūṣaka—Here the Mādhavī bower, furnished with a slab of crystal stone, is no doubt greeting us with a welcome as though, owing to the loveliness of [its] offerings [in the form of the bunches of flowers]. Therefore, entering, let your majesty take a seat.

(*Both effecting entrance, take seats*)

Sānumatī—Resorting to the creeper, I shall just see my friend's portrait. Then, I shall report to her [her] husband's manifold affection. (*Remains doing the same*)

King—Friend! I now remember all the previous history of Śakuntalā. And I had told [it] to you. That self of yours was not present near me at the time of repudiation. Even

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१ 'उवआर (उपचार)' म. २ 'दंसिदा (दंशिता) ' म.

२४ पूर्वमपि न त्वया कदाचित् संकीर्तितं तत्रभवत्या नाम । कैच्चिदहमिव विस्मृतवानसि त्वम् ।

विदूषकः—ण विसुमरामि । किंतु सव्वं कहिअ अवसाणे उण तुए परिहास-
२७ विअप्पो एसो ण भूदत्थो त्ति आचक्खिदं । मए वि मिप्पिण्डबुद्धिणा तह एव्व गहीदं । अहवा भविदव्वदा क्खु बलवदी । [न विस्मरामि । किंतु सर्वं कथयित्वावसाने पुनस्त्वया परिहासविजल्प एष न भूतार्थ इत्याख्यातम् । मयापि
३० मृत्पिण्डबुद्धिना तथैव गृहीतम् । अथवा भवितव्यता खलु बलवती ।]

सानुमती—एव्वं णेदं । [एवं नु इदम् ।]

राजा—(ध्यात्वा) सखे, त्रायस्व माम् ।

३३ **विदूषकः**—भो, किं एदं । अणुववण्णं क्खु ईदिसं तुइ । कदा वि सप्पुरिसा सोअपत्तप्पाणो ण होन्ति । णं पवादे वि णिक्कम्पा गिरीओ । [भोः, किमेतत् । अनुपपन्नं खल्वीदृशं त्वयि । कदापि सत्पुरुषाः शोकपात्रात्मानो न भवन्ति । ननु
३६ प्रवातेऽपि निष्कम्पा गिरयः ।]

राजा—वयस्य, निराकरणविक्लवायाः प्रियायाः समवस्थामनुस्मृत्य बलवदशरणोऽस्मि । सा हि

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before was never mentioned by you the name of her ladyship. Was it that you [also] forgot like me ?

Vidūṣaka—I do not forget. But after telling all, in the end again you said thus : This is a random talk in jest, not a real fact. By me also, whose intellect is like a lump of clay, [it] was understood as even so. Or, destiny, indeed, is powerful.

Sānumatī—So, this [is] indeed !

King—(*Meditating*) Friend ! Save me.

Vidūṣaka—Oh ! What is this ? Such [action] is really unbecoming in you. Never do good men allow themselves to be the receptacle of grief. Why ! Even in a tempestuous wind the mountains remain quiverless.

King—Friend ! Recollecting the condition of [my] beloved, distressed at [my] rejection, I have become exceedingly helpless. For she,

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१ 'क्वचित्' न. २ 'एव्वं एदं (एवमेतत्)' म. ३ 'सोअवत्तव्वा (शोकवक्तव्याः)' न, (शोकवर्तव्याः) क; 'सोअपत्तव्वा (शोकप्राप्तव्याः)' म. ४ 'तामवस्थाम्' क.

इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता
स्थिता तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।
पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती
मयि क्रूरे यत् तत् सविषमिव शल्यं दहति माम् ॥ ९ ॥

सानुमती—अम्महे ईदिसी सकज्जपरदा । इमस्स संदावेण अहं रमामि । [अहो ईदृशी स्वकार्यपरता । अस्य संतापेनाहं रमे]

३ **विदूषकः**—भो, अत्थि मे तक्को । केण वि तत्तहोदी आआसचारिणा णीदेत्ति । [भोः, अस्ति मे तर्कः । केनापि तत्रभवत्याकाशचारिणा नीतेति ।]

राजा—कः पतिदेवतामन्यः परामर्ष्टुमुत्सहेत । मेनका किल सख्यास्ते जन्म-
६ प्रतिष्ठेति श्रुतवानस्मि । तत्सहचारिणीभिः सखी ते हृतेति मे हृदयमाशङ्कते ।

सानुमती—संमोहो क्खु विह्मआणिज्जो ण पडिबोहो । [संमोहः खलु विस्मयनीयो न प्रतिबोधः ।]

९ **विदूषकः**—जइ एव्वं अत्थि क्खु समाअमो कालेण तत्तहोदीए । [यद्येवमस्ति खलु समागमः कालेन तत्रभवत्या ।]

Owing to her repudiation from here [*i. e.* from me], moved to follow her own kinsmen, [but] stopped as her father's pupil, who was her father's equal, was loudly saying 'Stay', [and] again cast her eye bedimmed with the flow of tears on me, who was cruel—it is [all] that which burns me like an envenomed shaft. 9

Sānumatī—Oh! Such is the devotion to one's own interest. I am delighted by his affliction.

Vidūṣaka—Oh! I have a guess that her ladyship was taken away by some aerial being.

King—Who else would dare to touch rudely her whose husband is [her] deity? I have heard that Menakā is really the place of your friend's birth. My heart suspects that your friend was carried away by her companions.

Sānumatī—The infatuation, indeed, is to be wondered at, not the awakening.

Vidūṣaka—If so, there is, indeed, union with her ladyship in time.

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१ 'मुहुः' व–र. २ 'परिमार्ष्टुम्' व.

३ राजा—कथमिव ।

विदूषकः—ण क्खु मादापिदरा भत्तुविओअदुक्खिअं दुहिदरं देक्खिदुं पारेन्ति [न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं द्रष्टुं पारयतः ।]

राजा—वयस्य,

स्वप्नो नु माया नु मतिभ्रमो नु
क्लिष्टं नु तावत्फलमेव पुण्यम् ।
असंनिवृत्त्यै तदतीतमेते[२]
मनोरथा नाम तटप्रपाताः ॥ १० ॥

विदूषकः—मा एव्वं । णं अङ्गुलीअअं एव्व णिदंसणं अवस्संभावी अचिन्तणिज्जो समाअमो होदि त्ति । [मैवम् । नन्वङ्गुलीयकमेव निदर्शनमवश्यंभाव्य-३ चिन्तनीयः समागमो भवतीति ।]

राजा—(अङ्गुलीयकं विलोक्य) अये, इदं तावदसुलभस्थानभ्रंशि शोचनीयम् ।

तव सुचरितमङ्गुलीय नूनं
प्रतनु ममेव विभाव्यते फलेन ।

King—How possibly ?

Vidūṣaka—Not, indeed, are the father and the mother able to behold their daughter afflicted by separation from her husband.

King—Friend !

Was it a dream, or an illusion, or a delusion of the mind, or merit exhausted with only that much fruit ? That has gone away, never to return. These hopes are, indeed, falls from a precipice. 10

Vidūṣaka—Not so. Why, the ring itself is an illustration that a union, which is necessarily to take place, happens unthought of.

King—(*Looking at the ring*) Oh ! This in the mean-while is to be lamented, fallen as it is from a not easily obtainable place.

Your good deed, [O] ring ! is proved by the fruit to be, indeed, very small, like mine, since having obtained a

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१ 'चिरं दाक्खिदुं (चिरं द्रष्टुम्)' म–क. २ 'एव' व. ३ 'अवस्संभाविणो (अवश्यंभाविनः)' व–म. ४ '०णिज्जसमागमो (०नीयसमागमो)' क.

अरुणनखमनोहरासु तस्या-
श्च्युतमसि लब्धपदं यदङ्गुलीषु ॥ ११ ॥

सानुमती—जइ अण्णहत्थगदं भवे सच्चं एव्व सोअणिज्जं भवे। [यद्यन्य-हस्तगतं भवेत् सत्यमेव शोचनीयं भवेत्।]

३ **विदूषकः**—भो, इअं णाममुद्दा केण उग्घादेण तत्तहोदीए हत्थाब्भासं पाविदा। [भोः, इयं नाममुद्रा केनोद्घातेन तत्रभवत्या हस्ताभ्याशं प्रापिता ।]

सानुमती—मम वि कोदूहलेण आआरिदो एसो। [ममापि कौतूहलेना-६ कारित एषः ।]

राजा—श्रूयताम्। स्वनगराय प्रस्थितं मां प्रिया सबाष्पमाह कियच्चिरेणार्य-पुत्रः प्रतिपत्तिं दास्यतीति ।

९ **विदूषकः**—तदो तदो। [ततस्ततः ।]

राजा—पश्चादिमां मुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता ।

एकैकमत्र दिवसे दिवसे मदीयं
नामाक्षरं गणय गच्छसि यावदन्तम् ।

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position on her fingers, attractive with [their] red nails, you have slipped down. 11

Sānumatī—If it had gone to another's hand, quite surely it would have been lamentable.

Vidūṣaka—Oh! By what occasion was this signet-ring placed into her ladyship's hand?

Sānumatī—He also has been impelled by my curiosity.

King—Listen. As I started for the capital, my beloved with tears asked me this: After how long will my noble Lord give me news?

Vidūṣaka—Then, [what] then?

King—Afterwards as I put this ring on her finger, I answered her thus:

Count one letter at a time of my name here day by day. As soon as you go to the end, the person, [O] be-

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१ 'मनोरमासु' व–क. २ 'केण उद्देसेण (केनोद्देशेन)' व; 'केण उवाएण (केनोपायेन)' म. ३ 'नाममुद्रां म. ४ 'गच्छति' न–म.

तावत् प्रिये मदवरोधगृहप्रवेशं
नेता जनस्तव समीपमुपैष्यतीति ॥ १२ ॥

तच्च दारुणात्मना मया मोहान्नानुष्ठितम् ।

सानुमती—रमणीओ क्खु अवही विहिणा विसंवादिदो । [रमणीयः ३ खल्ववधिर्विधिना विसंवादितः ।]

विदूषकः—कहं धीवलकप्पिअस्स लोहिअमच्छस्स उदलब्भन्तले आसि । [कथं धीवरकल्पितस्य रोहितमत्स्यस्योदराभ्यन्तर आसीत् ।]

६ **राजा**—शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद्गङ्गास्रोतसि परिभ्रष्टम् ।

विदूषकः—जुज्जइ । [युज्यते ।]

सानुमती—अदो एव्व तवस्सिणीए सउन्दलाए अधम्मभीरुणो इमस्स ९ राएसिणो परिणए संदेहो आसि । अहवा ईदिसो अणुराओ अहिण्णाणं अवेक्खदि । कहं विअ एदं । [अत एव तपस्विन्याः शकुन्तलाया अधर्मभीरोरस्य राजर्षेः परिणये संदेह आसीत् । अथवेदृशोऽनुरागोऽभिज्ञानमपेक्षते । १२ कथमिवैतत् ।]

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loved! who will lead you to the entrance of the apartments of my harem, will arrive near you. 12

And that through infatuation was not acted up to by me, hard-hearted that I am.

Sānumatī—A charming appointment, indeed, was by fate made to fail.

Vidūṣaka—How was it [found] inside the belly of a Rohita-fish cut up by the fisherman.

King—It slipped into the stream of the Ganges from the hand of your friend, while she was doing obeisance to the Śacītīrtha.

Vidūṣaka—That's right.

Sānumatī—Hence, indeed, arose the doubt of this sin-fearing royal sage regarding the marriage with poor Śakuntalā. Or, such affection requires a token of recognition! How possibly [can] this [be]!

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१ 'रमणीअं (रमणीयं)' म. २ 'वेवही (व्यवधिः)' म. ३ 'सम्पादिआ (संपादितः)' म. ४ 'अहवा ण ईरिसो (अथवा नेदृशः)' म.

राजा—उपालप्स्ये तावदिदमङ्गुलीयकम् ।

विदूषकः—(आत्मगतम्) गहीदो णेण पन्था उम्मत्तआणं । [गृहीतोऽनेन पन्था उन्मत्तानाम् ।]

राजा—

कथं नु तं बन्धुरकोमलाङ्गुलिं
करं विहायासि निमग्नमम्भसि ।

अथ वा ।

अचेतनं नाम गुणं[1] न लक्षये-
न्मयैव कस्मादवधीरिता प्रिया ॥ १३ ॥

विदूषकः—(आत्मगतम्[2]) कहं बुभुक्खाए खादिदव्वो ह्मि । [कथं[3] बुभुक्षया खादितव्योऽस्मि]

राजा—अकारणपरित्यक्ते[4] । अनुशयतप्तहृदयस्तावदनुकम्प्यतामयं जनः पुनर्दर्शनेन ।

(प्रविश्यापटीक्षेपेण चित्रफलकहस्ता)

King—I shall now rebuke this ring.

Vidūṣaka—(*To himself*) He has now taken to the path of madmen.

King—

How possibly could you deeply merge into the water, having left that hand of beautiful and delicate fingers?

Or rather

An inanimate object, I admit (*nāma*), may not observe excellence. Why did I myself repudiate [my] beloved? 13

Vidūṣaka—(*To himself*) How am I to be devoured by hunger?

King—[O] causelessly-discarded [beloved] ! Let this person whose heart is heated by remorse, be just favoured with your sight again.

(*Entering with a toss of the curtain, with the picture-board in hand*)

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१ 'गुणानपेक्षते' म. २ नेयं नाट्योक्तिर्म-पुस्तके. ३ 'अहं खु बुभु... यिद्व्वत्ति (अहं खलु बुभु...यितव्य इति)' म. ४ 'परित्यागानुशय' न-म.

६ **चतुरिका**—इअं चित्तगदा भट्टिणी। [इयं चित्रगता भट्टिनी।] (चित्रफलकं दर्शयति)

विदूषकः—साहु वअस्स। महुरावत्थाणदंसणिज्जो भावाणुप्पवेसो। खलदि विअ मे दिट्ठी णिण्णुण्णअप्पदेसेसु। [साधु वयस्य मधुरावस्थानदर्शनीयो भावानुप्रवेशः। स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु।]

सानुमती—अम्मो एसा राएसिणो णिउणदा। जाणे सही अग्गदो मे वट्टदि त्ति। [अहो एषा राजर्षेर्निपुणता। जाने सख्यग्रतो मे वर्तत इति।]

राजा—

> यद्यत् साधु न चित्रे स्यात् क्रियते तत्तदन्यथा।
> तथापि तस्या लावण्यं रेखया किंचिदन्वितम् ॥ १४ ॥

सानुमती—सरिसं एदं पच्छादावगरुणो सिणेहस्स अणवलेवस्स अ। [सदृशमेतत् पश्चात्तापगुरोः स्नेहस्यानवलेपस्य च।]

विदूषकः—भो, दाणिं तिण्णि तत्तहोदीओ दीसन्ति। सव्वाओ अ दंसणीआओ। कदमा इत्थ तत्तहोदी सउन्दला। [भोः इदानीं तिस्रस्तत्रभवत्यो दृश्यन्ते। सर्वाश्च दर्शनीयाः। कतमात्र तत्रभवती शकुन्तला।]

Caturikā—Here is [my] mistress in the picture. (*Shows the picture-board*)

Vidūṣaka—Excellent, [my] friend! The representation of the [various] feelings [such as fear, curiosity etc.] is beautiful on account of the exquisite delineation. My sight as though stumbles in the low and high regions.

Sānumatī—Oh! This skill of the royal sage! I understand that my friend is standing in front of me.

King—

Whatever may be not-good in the picture is [constantly] being made otherwise [*i. e.* improved]. Yet her loveliness is to a small extent delineated [lit. followed, imitated] by the drawing. 14

Sānumatī—This is befitting an affection, [grown] intense through remorse, and absence of vanity.

Vidūṣaka—Oh now, three ladies are seen [here]. And all are beautiful. Which is her ladyship Śakuntalā here ?

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१ 'महुरसंठाण (मधुरसंस्थान)' म. २ 'वत्तिआणिउणदा (वर्तिकानिपुणता)' म.

६ **सानुमती**—अणभिण्णो क्खु ईदिसस्स रूवस्स मोहदिट्ठी अअं जणो।
[अनभिज्ञः खल्वीदृशस्य रूपस्य मोघदृष्टिरयं जनः ।]

राजा—त्वं तावत् कतमां तर्कयसि ।

९ **विदूषकः**—(निर्वर्ण्य) तक्केमि जा एसा सिढिलकेसबन्धणुव्वन्तकुसुमेण केसन्तेण उब्भिण्णस्सेअबिन्दुणा वअणेण विसेसदो ओसरिआहिं बाहाहिं अवसेअसिणिद्धतरुणपल्लवस्स चूअपाअवस्स पासे इसिपरिस्सन्ता विअ आ-
१२ लिहिदा सा सउन्दला । इदराओ सहीओ त्ति । [(निर्वर्ण्य) तर्कयामि यैषा शिथिलकेशबन्धनोद्वान्तकुसुमेन केशान्तेनोद्भिन्नस्वेदबिन्दुना वदनेन विशेषतोऽपसृताभ्यां बाहुभ्यामवसेकस्निग्धतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्ते-
१५ वालिखिता सा शकुन्तला । इतरे सख्याविति ।]

राजा—निपुणो भवान् । अस्त्यत्र मे भावचिह्नम् ।

स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।
अश्रु च कपोलपतितं दृश्यमिदं वर्णिकोच्छ्वासात् ॥ १५ ॥

चतुरिके, अर्धलिखितमेतद्विनोदस्थानम् । गच्छ । वर्तिकां तावदानय ।

Sānumatī—Ignorant, indeed, of such beauty, this person [viz. Vidūṣaka] has his sight in vain.

King—Whom do you for one (*tāvat*) guess [to be Śakuntalā]?

Vidūṣaka—I guess that she who is here painted, as though a little fatigued, by the side of the mango-tree, whose fresh foliage is glistening through the sprinkling [of water], with a mass of hair from which flowers have dropped down owing to the loosened braid, with a face on which drops of perspiration have broken out and especially with arms much drooping—she is Śakuntalā. The others are friends.

King—Clever you are. Here is a sign of my passion.

The soiled impression of my perspiring finger is observed on the edges of the picture ; and here my tear, that dropped on her cheek, is noticeable owing to the puff of the paint. 15

Caturikā—This source of my diversion is [only] half drawn. Go [and] just bring the brush.

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१ ' मोहदिट्ठी (मोहदृष्टिः)' न. २ ' ओसरिदाहिं (अवसृताभ्यां) ' म.
३ 'वर्तिको०' न-म.

चतुरिका—अज्ज माढव्व, अवलम्ब चित्तफलअं जाव आअच्छामि । [आर्य माढव्य, अवलम्बस्व चित्रफलकं यावदागच्छामि ।]

राजा—अहमेवतदवलम्बे । (यथोक्तं करोति) (निष्क्रान्ता चेटी)

राजा—अहं हि

साक्षात् प्रियामुपगतामपहाय पूर्वं
चित्रार्पितां पुनरिमां बहु मन्यमानः ।
स्रोतोवहां पथि निकामजलामतीत्य
जातः सखे प्रणयवान् मृगतृष्णिकायाम् ॥ १६ ॥

विदूषकः—(आत्मगतम्) एसो अत्तभवं णदिं अदिक्कमिअ मिअतिण्हिआं संकन्तो । (प्रकाशम्) भो, अवरं किं एत्थ लिहिदव्वं । [(आत्मगतम्) एषोऽत्रभवान्नदीमतिक्रम्य मृगतृष्णिकां संक्रान्तः । (प्रकाशम्) भोः, अपरं किमत्र लेखितव्यम् ।]

सानुमती—जो जो पदेसो सहीए मे अहिरूवो तं तं आलिहिदुकामो भवे । [यो यः प्रदेशः सख्या मेऽभिरूपस्तं तमालेखितुकामो भवेत् ।]

Caturikā—Venerable Māḍhavya ! Hold the picture-board till I come [back].

King—I shall myself hold it. (*Does as said*)

(*The maid goes out*)

King—Indeed I,

Having previously abandoned my beloved who had arrived in person [and] again thinking highly of her who is [now] committed to picture, have become, [O] friend ! possessed of a longing for the mirage, after having passed on my road a river of plentiful water. 16

Vidūṣaka—(*To himself*) Here his majesty, having crossed a river, has [really] gone to a mirage. (*Aloud*) Oh, what else is to be drawn here.

Sānumatī—Whichever region is liked by my friend, that he may be desirous of drawing.

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१ 'मुहुरिमां' व-क. २ आत्मगतत्वेन पठ्यमानमिदं वाक्यं न दृश्यते क-पुस्तके. ३ 'तिण्हिआए (तृष्णिकायां)' म; '(तृष्णया)' व. ४ 'लिहिदव्वं (लिखितव्यम्)' व-न-म-क. ५ 'अहिरुइतो (अभिरुचितः)' म.

राजा—श्रूयताम् ।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः ।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥ १७ ॥

विदूषकः—(आत्मगतम्) जह अहं देक्खामि पूरिदव्वं णेण चित्तफलअं लम्बकुच्चाणं तावसाणं कदम्बेहिं । [(आत्मगतम्) यथाहं पश्यामि पूरयि-३ व्यमनेन चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः ।]

राजा—वयस्य, अन्यच्च । शकुन्तलायाः प्रसाधनमभिप्रेतमत्र विस्मृतमस्माभिः ।

विदूषकः—किं विअ । [किमिव ।]

६ **सानुमती**—वणवासस्स सोउमारस्स विणअस्स अ जं सरिसं भविस्सदि । [वनवासस्य सौकुमार्यस्य विनयस्य च यत् सदृशं भविष्यति ।]

King—Hear.

The river Mālinī is to be drawn with pairs of swans resting on [its] sandy banks ; [and] on both sides of it [are to be painted] the sacred adjoining hills of the Himālaya [lit. the father of Gaurī], with deer reclining on them ; and under a tree, possessing bark-garments suspended from its branches I desire to represent [lit. to create] a doe rubbing [her] left eye on the horn of a black antelope. 17

Vidūṣaka—(*To himself*) As [far as] I see, he should fill the picture-board with multitudes of long-bearded hermits.

King—Friend ! And another thing. A decoration of Śakuntalā which was intended [to be drawn] here, was forgotten by us.

Vidūṣaka—What possibly ?

Sānumati—[Some thing] that will be appropriate to her forest-residence, tenderness and modesty.

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१ ' अभिप्रतमस्माभिः ' न

राजा—

कृतं न कर्णार्पितबन्धनं सखे
शिरीषमागण्डविलम्बिकेसरम् ।
न वा शरच्चन्द्रमरीचिकोमलं
मृणालसूत्रं रचितं स्तनान्तरे ॥ १८ ॥

विदूषकः—भो, किं णु तत्तहोदी रत्तपल्लवसोहिणा अग्गहत्थेण मुहं आवारिअ चइदचइदा विअ ठिदा । (सावधानं निरूप्य) आ, एसो दासीएपुत्तो ३ कुसुमरसपाडच्चरो तत्तहोदीए वअणं अहिलङ्घदि महुअरो । [भोः, किं नु तत्रभवती रक्तपल्लवशोभिनाग्रहस्तेन मुखमावार्य चकितचकितेव स्थिता । (सावधानं निरूप्य ।) आः, एष दास्याःपुत्रः कुसुमरसपाटच्चरस्तत्रभवत्या वदनमभिलङ्घते ६ मधुकरः ।]

राजा—ननु वार्यतामेष धृष्टः ।

विदूषकः—भवं एव्व अविणीदाणं सासिदा इमस्स वारणे पहविस्सदि ९ [भवानेवाविनीतानां शासितास्य वारणे प्रभविष्यति ।]

King—

A Śirīṣa flower, friend ! with [its] stalk placed on [her] ear [and its] filaments hanging down to the cheeks, has not been drawn. Nor has a necklace of lotus-fibres, delicate like the rays of the autumnal moon, been formed in the interval of [her] breasts. 18

Vidūṣaka—Oh ! Why is it that her ladyship stands, as though very much frightened, having covered her face with the palm of [her] hand, which shines like a red leaf ? (*Having observed closely*] Ah ! Here the whore-son, the bee, the robber of the honey of flowers, is rushing at her ladyship's face.

King—Why ! Let this impudent fellow be warded off.

Vidūṣaka—You alone, the chastiser of the undisciplined, will be able to drive him off.

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१ 'रत्तकुवलअपल्लवसोहिणा (रक्तकुवलयपल्लवशोभिना)' न-क; २ 'ओवारिअ (अपवार्य)' न; 'आवरिअ (आवृत्य)' म. ३ 'दृष्ट्वा' इत्यधिकमत्र व-न-क-पुस्तकेषु. ४ 'कुसुमासव (कुसुमासव)' म.

राजा—युज्यते । अयि भोः कुसुमलताप्रियातिथे, किमत्र परिपतनखेदमनुभवसि ।

एषा कुसुमनिषण्णा तृषितापि सती भवन्तमनुरक्ता ।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिबति ॥ १९ ॥

सानुमती—अज्ज अभिजादं क्खु एसो वारिदो । [अद्याभिजातं खल्वेष वारितः ।]

विदूषकः—[1]पडिसिद्धा वि वामा एसा जादी । [प्रतिषिद्धापि वामैषा जातिः ।]

राजा—एवं भोः, न मे शासने तिष्ठसि । श्रूयतां तर्हि संप्रति ।

अक्लिष्टबालतरुपल्लवलोभनीयं
पीतं मया सदयमेव रतोत्सवेषु ।
बिम्बाधरं स्पृशसि चेद्भ्रमर प्रियाया-
स्त्वां कारयामि कमलोदरबन्धनस्थम् ॥ २० ॥

विदूषकः—एव्वं तिक्खणदण्डस्स किं ण भाइस्सदि । (प्रहस्य । आत्मगतम्) एसो दाव उम्मत्तो । अहं पि एदस्स सङ्गेण ईदिसवण्णो विअ संवुत्तो ।

King—All right. O you, the favourite guest of creepers-in-flowers! Why do you undergo the trouble of wandering round (*pari*) here?

Here the female bee, attached to you and seated on a flower, is waiting [for you], though she is thirsty. Indeed, she does not drink the honey without you. 19

Sānumatī—To-day, indeed, he has been courteously warded off.

Vidūṣaka—Though prohibited, this class [of animals remains] perverse.

King—Thus, oh, you do not conform to my command! Hear then now.

If, (O) bee! you touch the Bimba-like lower lip of my beloved, which is attractive like the uninjured young leaf of a tree [and] which was drunk only tenderly by me in festivals of love, I shall have you put in the prison of the hollow of a lotus. 20

Vidūṣaka—How will he not fear one whose punishment is so severe? (*Laughing. To himself*) As for him, he has

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१ 'पडिसिद्धे वि (प्रतिषिद्धेऽपि)' म.

३ (प्रकाशम्) भो, च्चित्तं क्खु एदं । [एवं तीक्ष्णदण्डस्य किं न भेष्यति । (प्रहस्य । आत्मगतम्) एष तावदुन्मत्तः । अहमप्येतस्य सङ्गेनेदृशवर्ण इवं संवृत्तः । (प्रकाशम्) भोः, चित्रं खल्वेतत् ।]

६ **राजा**—कथं चित्रम् ।

सानुमती—अहं पि दाणिं अवगदत्था, किं उण जहलिहिदाणुभावी एसो । [अहमपीदानीमवगतार्था, किं पुनर्यथालिखितानुभाव्येषः ।]

९ **राजा**—वयस्य, किमिदमनुष्ठितं पौरोभाग्यम् ।

> **दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।**
> **स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ २१ ॥**

(बाष्पं विहरति)

सानुमती—पुव्वावरविरोही अपुव्वो एसो विरहमग्गो । [पूर्वापरविरोध्यपूर्व एष विरहमार्गः ।]

३ **राजा**—वयस्य, कथमेवमविश्रान्तदुःखमनुभवामि ।

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gone mad. I too have become as though of similar colour through association with him. (*Aloud*) Oh, it is only a picture.

King—How picture!

Sānumatī—I too have now realised the fact. What of him who is experiencing what he has painted?

King—Friend! What meddlesomeness has this been perpetrated [by you]?

> While, with my heart wholly absorbed in her, I was experiencing the pleasure of [her] sight, as though she were present before my eyes, you have, by reviving [my] recollection, again transformed my beloved into a picture. 21

(*Sheds tears*)

Sānumatī—Unprecedented is this course of separation inasmuch as it involves a contradiction between what has preceded and what follows [*i. e.* the king's previous and subsequent conduct].

King—Friend! How I thus experience ceaseless pain!

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१ 'ईदिसवअणो (ईदृशवचनः)' **व.** २ नास्तीदं **व**–पुस्तके. ३ 'एतत्' **म.** ४ 'अणवगदत्था (अनवगतार्था) व-म.** ५ 'विहाण (विधान)' **म.** ६ 'अविश्राम' **म.**

प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।
बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥ २२ ॥

सानुमती—सव्वहा पमज्जिदं तुए पच्चादेसदुक्खं सउन्दलाए ।
[सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।]

(प्रविश्य ।) **चतुरिका**—जेदु जेदु भट्टा । वट्टिआकरण्डअं गेण्हिअ इदो-
३ मुहं पत्थिद ह्मि । [जयतु जयतु भर्ता । वर्तिकाकरण्डकं गृहीत्वेतोमुखं प्रस्थितास्मि ।]

राजा—किं च ।

६ **चतुरिका**—सो मे हत्थादो अन्तरा तरलीआदुदिआए देवीए वसुमदीए अहं एव्व अज्जउत्तस्स उवणइस्सं त्ति सबलक्कारं गहिदो । [स मे हस्तादन्तरा तरलिका[1]द्वितीयया देव्या वसुमत्याहमेवार्यपुत्रस्योपनेष्यामीति सबलात्कारं
९ गृहीतः ।]

विदूषकः—दिट्ठिआ तुमं मुक्का । [दिष्ट्या त्वं मुक्ता ।]

चतुरिका—जाव देवीए विडवलग्गं उत्तरीअं तरलिआ मोचेदि ताव मए
१२ णिव्वाहिदो अत्ता । [यावद्देव्या विटपलग्नमुत्तरीयं तरलिका[2] मोचयति तावन्मया निर्वाहित आत्मा ।]

Through wakefulness union with her is barred in a dream. Tears on the other hand do not allow [me] to behold her even when represented in a picture. 22

Sānumatī—You have completely wiped off Śakuntalā's sorrow for repudiation.

(*Entering*) **Caturikā**—May master be victorious, be victorious. Having taken the box of brushes I had started in this direction—

King—What then ?

Caturikā—That was on the way forcibly seized from my hand by Queen Vasumatī, who was accompanied by Taralikā, saying, 'I shall myself take [it] to my noble Lord'.

Vidūṣaka—Fortunately you were let off.

Caturikā—While Taralikā was disengaging the queen's upper garment, which had stuck to the branch [of a tree], I took myself away.

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१ 'पिंगळिआ (पिङ्गलिका)' म. २ 'पिंगळिआ (पिङ्गलिका)' म.

राजा—वयस्य, उपस्थिता देवी बहुमानगर्विता च। भवानिमां प्रतिकृतिं
१५ रक्षतु।

विदूषकः—अत्ताणं त्ति भणाहि। (चित्रफलकमादायोत्थाय च) जइ भवं अन्तेउरकालकूडादो[1] मुच्चीअदि तदो मं मेहप्पडिच्छन्दे पासादे सद्दावेहि[2]।
१८ (द्रुतपदं निष्क्रान्तः) [आत्मानमिति भण। (चित्रफलकमादायोत्थाय च) यदि भवानन्तःपुरकालकूटान्मोक्ष्यते तदा मां मेघप्रतिच्छन्दे प्रासादे शब्दायय।] (द्रुतपदं निष्क्रान्तः)

२१ **सानुमती**—अण्णसंकन्तहिअओ वि पढमसंभावणं अवेक्खदि सिढिलसोहदो[3] दाणिं एसो। [अन्यसंक्रान्तहृदयोऽपि प्रथमसंभावनामपेक्षते शिथिलसौहृदं[4] इदानीमेषः।]

२४ **प्रतीहारी**—जेदु जेदु देवो। [जयतु जयतु देवः।]

राजा—वेत्रवति, न खल्वन्तरा दृष्टा त्वया देवी।

प्रतीहारी—अह इं। पत्तहत्थं मं देक्खिअ पडिणिउत्ता। [अथ किम्।
२७ पत्रहस्तां मां प्रेक्ष्य प्रतिनिवृत्ता।]

King—Friend! The queen is at hand and she is proud of [my] great esteem [of her]. Do you [therefore] save this picture.

Vidūṣaka—Say '[Save] yourself'. (*Taking up the picture-board and rising*) If your majesty is let off from the deadly poison of the harem, then call me in the Meghapraticchanda palace. (*Goes out with hasty steps*)

Sānumatī—This [king], whose affection has now become less ardent, shows regard to his first love, though his heart is transferred to another.

(*Entering with letter in hand*) **Door-Keeper**—May your majesty be victorious, be victorious.

King—Vetravatī! Did you really not see the queen on your way?

Door-Keeper—What then? [But] seeing me with a letter in hand, she returned.

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१ '०उरकूडवागुरादो (०पुरकूटवागुरातः)' इत्यपि पाठः। '०उरकलहादो (०पुरकलहात्)' म. २ 'सद्दावेहि (शब्दापय)' न-म; '(शब्दय)' व. ३ 'ठिरसोहदो (स्थिरसौहृदः)' म. ४ 'सोहदो (सौहार्दः)' न.

राजा—कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी—देव, अमच्चो विण्णवेदि । अत्थजादस्स गणणाबहुलदाए एक्कं
३० एव्व पोरकज्जं अवेक्खिदं । तं देवो पत्तारूढं पच्चक्खीकरेदु त्ति ।
[देव, अमात्यो विज्ञापयति । अर्थजातस्य गणनाबहुलतयैकमेव पौरकार्यमवेक्षितम् । तद्देवः पत्रारूढं प्रत्यक्षीकरोत्विति ।]

३३ **राजा**—इतः पत्रिकां दर्शय । (प्रतीहार्युपनयति)

राजा—(अनुवाच्य) कथम् । समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसने विपन्नः । अनपत्यश्च किल तपस्वी । राजगामी तस्यार्थसंचय इत्ये-
३६ तदमात्येन लिखितम् । (सविषादम्) कष्टं खल्वनपत्यता । वेत्रवति, बहुधनत्वाद्बहुपत्नीकेन तत्रभवता भवितव्यम् । विचार्यतां[2] यदि काचिदापन्नसत्त्वा तस्य भार्यासु[1] स्यात् ।

३९ **प्रतीहारी**—देव, दाणिं एव्व साकेदअस्स सेट्ठिणो दुहिआ णिव्वुत्तपुंसवणा

King—Knowing [the importance of my] duty she avoids [causing] interruption to [my] work.

Door-Keeper—Your majesty! The minister thus reports: By reason of the length of the calculation of a collection of treasures [*i. e.* revenue received from various quarters] only one case of the citizens has been investigated. May your majesty see it [as] put on paper.

King—Show the letter here. (*The door-keeper brings it near*)

King—(*Having read*) How! A leading merchant, named Dhanamitra, carrying on business by sea, died in a ship disaster. And childless, they say, is the poor man. His store of wealth goes to the king—this is what has been written by the minister. (*Sorrowfully*) Childlessness is misery, indeed. Vetravati! On account of his being possessed of vast wealth, his honour [viz. the merchant] must have had many wives. Let it be inquired if some one among his wives is quick with child.

Door-Keeper—Your majesty! It is reported that his wife,

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१ 'सः' म. २ 'विचीयताम्' म.

जाआ से सुणीआदि । [देव, इदानीमेव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृत्तपुंसवना जायास्यं श्रूयते ।]

४२ राजा—ननु गर्भः पित्र्यं रिक्थमर्हति । गच्छ । एवममात्यं ब्रूहि ।

प्रतीहारी—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (प्रस्थिता)

राजा—एहि तावत् ।

४५ प्रतीहारी—इअह्मि । [इयमस्मि]

राजा—किमनेन संततिरस्ति नास्तीति ।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापादृते तासां दुष्यन्त इति घुष्यताम् ॥ २३ ॥

प्रतीहारी—एव्वं णाम घोसइदव्वं । (निष्क्रम्य । पुनः प्रविश्य) काले पवुट्ठं विअ अहिणन्दिदं देवस्स सासणम् । [एवं नाम घोषयितव्यम् । (निष्क्रम्य । पुनः प्रविश्य) काले प्रवृष्टमिवाभिनन्दितं देवस्य शासनम् ।]

राजा—(दीर्घमुष्णं च निःश्वस्य) एवं भोः संततिच्छेदनिरवलम्बानां कुलानां

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the daughter of a merchant of Sāketa, has had her Puṁsavana ceremony performed only recently.

King—Surely, the fœtus deserves paternal property. Go. Say so to the minister.

Door-Keeper—As your majesty commands. (*She starts*)

King—Just come.

Door-Keeper—Here I am.

King—What matters it [if] one has [or] has not progeny ?

From whatever loving kinsman the subjects are separated, Duṣyanta will be [in the place of] that [kinsman] to them, sin excepted,—let this be proclaimed. 23

Door-Keeper—Thus, surely, should be proclaimed. (*Going out and entering again*) Your majesty's proclamation [lit. command] has been greeted by the people like a timely shower.

King—(*Heaving a deep and hot sigh*) Thus, oh, the riches of families, that have become supportless owing to the failure of progeny, wait upon another on the death of the

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१ 'अमच्चेण जणेण अ (अमात्येन जनेन च)' इत्यधिकं म-पुस्तके.

मूलपुरुषावसाने संपदः परमुपतिष्ठन्ते । ममाप्यन्ते पुरुवंशश्रिय एष वृत्तान्तः।

६ **प्रतीहारी**— पडिहदं अमङ्गलम् [प्रतिहतममङ्गलम् ।]

राजा — धिङ् मामुपस्थितश्रेयोऽवमानिनम् ।

सानुमती—असंसअं सहिं एव्व हिअए करिअ णिन्दिदो णेण अप्पा। ९ [असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेनात्मा ।]

राजा—

संरोपितेऽप्यात्मनि धर्मपत्नी
त्यक्ता मया नाम कुलप्रतिष्ठा ।
कल्पिष्यमाणा महते फलाय
वसुंधरा काल इवोप्तबीजा ॥ २४ ॥

सानुमती—अपरिच्छिण्णा दाणिं दे संददी भविस्सदि । [अपरिच्छिन्नेदानीं ते संततिर्भविष्यति ।]

३ **चतुरिका**—(जनान्तिकम्) अए, इमिणा सत्थवाहवुत्तन्तेण दिउणुव्वेओ भट्टा । णं अस्सासिदुं मेहप्पडिच्छन्दादो अज्जं माढव्वं गेण्हिअ आअच्छेहि।

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original representative. At my demise too such is the fate of the splendour of Puru's line.

Door-Keeper—Let evil be averted.

King—Fie on me that disregarded the good that had arrived.

Sānumatī—Undoubtedly having none but my friend in mind, he censured himself.

King—

Although myself was implanted [in her], verily I cast off my lawful wife, the support of my family, who, like the earth with the seed sown at the proper time, was to conduce to a mighty fruit. 24

Sānumatī—The continuance [of your line] will now be uninterrupted.

Caturikā—Oh ! The lord has his grief doubled by this account of the merchant. In order to console him, fetch the venerable Māḍhavya from the Meghapraticchanda palace and come [back].

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१ 'वंशश्रीरकाल इवोप्तबीजा भूरेवंवृत्ता' व–न.

[(जनान्तिकम्) अयि, अनेन सार्थवाहवृत्तान्तेन द्विगुणोद्वेगो भर्ता । एनमाश्वासयितुं मेघप्रतिच्छन्दादार्यं माढव्यं गृहीत्वागच्छ ।]

प्रतीहारी—सुट्ठ भणासि । [सुष्ठु भणसि ।](निष्क्रान्ता)

राजा—अहो दुष्यन्तस्य संशयमारूढाः पिण्डभाजः । कुतः ।

> अस्मात् परं बत यथाश्रुति संभृतानि
> को नः कुले निवपनानि नियच्छतीति ।
> नूनं प्रसूतिविकलेन मया प्रसिक्तं
> धौताश्रुशेषमुदकं पितरः पिबन्ति ॥ २५ ॥

(मोहमुपगतः)

चतुरिका—(ससंभ्रममवलम्ब्य) समस्ससदु भट्टा । [समाश्वसितु भर्ता ।]

३ **सानुमती**—हद्धी हद्धी । सदि क्खु दीवे ववधाणदोसेण एसो अन्धआरदोसं अणुहोदि । अहं दाणिं एव्व णिव्वुदं करेमि । अहवा सुदं मए सउन्दलं समस्सासअन्तीए महेन्दजणणीए मुहादो जण्णभाओस्सुआ देवा एव्व तह ६ अणुचिट्ठिस्सन्ति जह अइरेण धम्मपदिणिं भट्टा अहिणन्दिस्सदि त्ति । ता

Door-Keeper—You say well. (*Goes out*)

King—Oh! The ancestors of Dusyanta have mounted upon a doubt. Why?

> Who, after this [Dusyanta] in our family, alas! will offer [us] the libations prepared according to the scriptural precept?—thus thinking, surely, my fore-fathers drink what remains of the water after washing their tears—[the water] which is poured out [to them] by me, who am destitute of progeny. 25

(*Faints away*)

Caturikā(*Hastily supporting him*) Let Master take comfort.

Sānumatī—Oh, alas! oh, alas! Though the lamp is really there, he is experiencing the evil of darkness owing to the fault of the screen. I can even now make him happy. Or rather, I have heard from the mouth of Mahendra's mother as she was consoling Śakuntalā that the gods themselves,

१ 'विउणुव्वेओ (विगुणोद्वेगो)' व; 'दिउणिआणुसओ (द्विगुणितानुशयो)' म. २ 'आअच्छामि (आगच्छामि)' म. ३ 'निष्क्रान्ता चतुरिका' म. ४ 'करिष्यतीति' म. ५ 'अवलोक्य' व–न.

जुत्तं एदं कालं पडिपालिदुं । जाव इमिणा वुत्तन्तेण पिअसहिं समस्सासेमि । (उद्भ्रान्तकेन निष्क्रान्ता) [हा धिक् हा धिक् । सति खलु दीपे व्यवधान-
९ दोषेणैषोऽन्धकारदोषमनुभवति । अहमिदानीमेव निर्वृतं करोमि । अथवा श्रुतं मया शकुन्तलां समाश्वासयन्त्या महेन्द्रजनन्या मुखाद्यज्ञभागोत्सुका देवा एव तथानुष्ठास्यन्ति यथाचिरेण धर्मपत्नीं भर्ताभिनन्दिष्यतीति । तद्युक्तमेतं कालं
१२ प्रतिपालयितुम् । यावदनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि ।] (उद्भ्रान्तकेन निष्क्रान्ता)

(नेपथ्ये ।) अब्बह्मण्णं अब्बह्मण्णम् । [अब्रह्मण्यम् अब्रह्मण्यम् ।]

१५ **राजा**—(प्रत्यागतः । कर्णं दत्त्वा) अये, माढव्यस्येवार्तस्वरः । कः कोऽत्र भोः।

(प्रविश्य) **प्रतीहारी**—(ससंभ्रमम्) परित्ताअदु देवो संसअगदं वअस्सम्। [परित्रायतां देवः संशयगतं वयस्यम् ।]

१८ **राजा**—केनार्तगन्धो माणवकः ।

प्रतीहारी—अदिट्ठरूवेण केण वि सत्तेण अदिक्कमिअ मेहप्पडिच्छन्दस्स पासादस्स अग्गभूमिं आरोविदो । [अदृष्टरूपेण केनापि सत्त्वेनातिक्रम्य मेघप्र-
२१ तिच्छन्दस्य प्रासादस्याग्रभूमिमारोपितः ।]

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longing for their share at sacrifices, will so arrange that the husband will in a short time hail his duly-wedded wife. It is therefore proper to bide this [i. e. that much] time. In the meanwhile I console my dear friend with this news. (*Goes out with a jump in the sky*)

(**Behind the curtain**) A crime against a Brāhmaṇa ! A crime against a Brāhmaṇa.

King—(*Coming to his senses and listening*) Oh ! The cry of distress is like that of Māḍhavya. Who is here, ho ! who ?

(*Entering*) **Door-Keeper**—(*With confusion*) Let your majesty protect your friend, who is in danger.

King—By whom is the poor fellow humbled ?

Door-Keeper—By some spirit of invisible form, having over-powered him, he has been mounted on the upper-most floor of the Meghapraticchanda palace.

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१ 'ता ण (तन्न)' न. २ 'खन्तुं (क्षन्तुं)' म. ३ 'वत्तिआउत्तन्तेण (वर्तिका-वृत्तान्तेन)' म. ४ 'आर्तकण्ठो' म.

राजा—(उत्थाय) मा तावत् । ममापि सत्त्वैरभिभूयन्ते गृहाः । अथवा ।

अहन्यहन्यात्मन एव ताव-
ज्ज्ञातुं प्रमादस्खलितं न शक्यम् ।
प्रजासु कः केन पथा प्रयाती-
त्यशेषतो वेदितुमस्ति शक्तिः ॥ २६ ॥

(नेपथ्ये ।) भो वअस्स, अविहा अविहा । [भो वयस्य, अविहा अविहा ।]

राजा—(गतिभेदेन परिक्रामन्) सखे, न भेतव्यं न भेतव्यम् ।

(नेपथ्ये ।) (पुनस्तदेव पठित्वा) कहं ण भाइस्सं । एस मं को वि पच्चवणद[1]-सिरोहरं इक्खुं विअ तिण्णभङ्गं[2] करेदि । [कथं न भेष्यामि । एष मां कोऽपि प्रत्यवनतशिरोधरमिक्षुमिव त्रिभङ्गं करोति ।]

राजा—(सदृष्टिक्षेपम्) धनुस्तावत् ।

(प्रविश्य शार्ङ्गहस्ता ।)

यवनी—भट्टा, एदं हत्थावावसहिदं सरासणं । [भर्तः, एतद्धस्तावापसहितं शरासनम् ।] (राजा सशरं[3] धनुरादत्ते)

King—(*Rising up*) Not certainly ! Even my house is infested by evil spirits. Or rather,

It is not possible to know in the first place one's own slips through carelessness day after day. Is there [then] the power to ascertain fully as to which of my subjects goes by which path ? **26**

(Behind the curtain) O friend ! Alas ! Alas !

King—(*Walking round with an altered gait*) Friend ! Fear not, fear not.

(Behind the curtain) (*Saying the same again*) How shall I not fear ? Here some one is breaking me into three, like a sugar-cane, with my neck bent backwards.

King—(*Casting a glance*) Just [my] bow.

(*Entering bow in hand*) **Yavanī**—Master ! Here is your bow along with the hand-guard.

(*The king takes the bow with arrows*)

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१ 'पच्चावणद (पश्चादवनत)' **व–म.** २ 'तिण्हभङ्गं (तीक्ष्णभङ्गं)' **व**; 'तिक्खण-भङ्गं (तीक्ष्णभङ्गं)' **म**; 'तिक्खभङ्गं (तीक्ष्णभङ्गं)' **क.** ३ 'ससरं (सशरं)' इत्यधिकं **म**–पुस्तके.

(नेपथ्ये ।)

एष त्वामभिनवकण्ठशोणितार्थी
शार्दूलः पशुमिव हन्मि चेष्टमानम्[1] ।
आर्तानां भयमपनेतुमात्तधन्वा
दुष्यन्तस्तव शरणं भवत्विदानीम् ॥ २७ ॥

राजा—(सरोषम्) कथं मामेवोद्दिशति । तिष्ठ कुणपाशन, त्वमिदानीं न भविष्यसि । (शार्ङ्गमारोप्य) वेत्रवति, सोपानमार्गमादेशय ।

प्रतीहारी—इदो इदो देवो । [इत इतो देवः ।]

(सर्वे सत्वरमुपसर्पन्ति)

राजा—(समन्ताद्विलोक्य) शून्यं खल्विदम् ।

(**नेपथ्ये** ।) अविहा अविहा । अहं अत्तभवन्तं पेक्खामि । तुमं मं ण पेक्खासि । बिडालग्गहिदो मूसओ विअ णिरासो ह्मि जीविदे संवुत्तो। [अविहा अविहा । अहमत्रभवन्तं पश्यामि । त्वं मां न पश्यसि । बिडालगृहीतो मूषक इव निराशोऽस्मि जीविते संवृत्तः ।]

राजा—भोस्तिरस्करिणीगर्वित, मदीयं शस्त्रं त्वां द्रक्ष्यति । एष तमिषुं संदधे

(**Behind the curtain**)

Here, thirsting for fresh blood from the throat, I kill you struggling, like a tiger a beast. Let Duṣyanta, who has taken up his bow to remove the fear of the distressed, be your protector now. 27

King—(*With rage*) How ! It alludes to even me. Stay, eater of corpses ! You will not be now. (*Stringing the bow*) Vetravatī ! Show the way to the stair-case.

Door-Keeper—This way, this way, [may] your majesty [move].

(*All approach hastily*)

King—(*Looking around*) This is, indeed, vacant.

(**Behind the curtain**) Alas ! Alas ! I see your majesty. You see me not. Like a mouse seized by a cat, I have become hopeless of my life.

King—O [you] proud of [your] veil of invisibility ! My weapon will see you. Here I fix that arrow,

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१ 'वेष्टमानम्' म.

योहनिष्यति वध्यं त्वां रक्ष्यं रक्षिष्यति द्विजम् ।
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः ॥ २८ ॥

(अस्त्रं संधत्ते)

(ततः प्रविशति मातलिर्विदूषकश्च ।)

मातलिः—

कृताः शरव्यं हरिणा तवासुराः
शरासनं तेषु विकृष्यतामिदम् ।
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः ॥ २९ ॥

राजा—(अस्त्रमुपसंहरन्) अये, मातलिः । स्वागतं महेन्द्रसारथे ।

विदूषकः—अहं जेण इट्ठिपसुमारं मारिदो सो इमिणा साअदेण अहिणन्दीअदि । [अहं येनेष्टिपशुमारं मारितः सोऽनेन स्वागतेनाभिनन्द्यते ।]

मातलिः—(सस्मितम्) आयुष्मन्, श्रूयतां यदस्मि हरिणा भवत्सकाशं प्रेषितः ।

Which will kill you, who deserve to be killed, [and] protect the Brāhmaṇa, who is worthy of protection. For, the swan takes up milk and rejects the water mixed up with it. 28

(*Fixes the missile*)

(*Then enters Mātali and Vidūṣaka*)

Mātali—

The demons have been made your target by Hari. Let this bow be drawn against them. Of the good, on friendly people, fall eyes, soft with favour, not dreadful arrows. 29

King—(*Withdrawing the missile*) Oh! Mātali! Welcome, Mahendra's charioteer!

Vidūṣaka—He, by whom I was [very nearly] killed in the manner of a sacrificial animal, is by him greeted with a welcome!

Mātali—(*With smile*) Long-lived one! Hear why I am sent to your presence by Indra.

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१ 'रक्षति च' व–न–म. २ 'विदूषकमुत्सृज्य मातलिः' न; 'विदूषक... मातलिर्विदूषकश्च' म. ३ 'सारथये' म. ४ इतः प्राक् 'प्रविश्य' इति नास्त्योक्तिर्न–पुस्तके.

राजा—अवहितोऽस्मि ।

१ मातलिः—अस्ति कालनेमिप्रसूतिर्दुर्जयो नाम^२ दानवगणः ।

राजा—अस्ति । श्रुतपूर्वं मया नारदात् ।

मातलिः—

सख्युस्ते स किल शतक्रतोरजय्य-
स्तस्य त्वं रणशिरसि स्मृतो निहन्ता ।
उच्छेत्तुं प्रभवति यन्न सप्तसप्ति-
स्तन्नैशं तिमिरमपाकरोति चन्द्रः ॥ ३० ॥

स भवानात्तशस्त्र एव इदानीं तमैन्द्ररथमारुह्य विजयाय प्रतिष्ठताम् ।

राजा—अनुगृहीतोऽहमनया मघवतः संभावनया । अथ माढव्यं प्रति भवता किमेवं प्रयुक्तम् ।

मातलिः—तदपि कथ्यते । किंचिन्निमित्तादपि मनःसंतापादायुष्मान् मया विक्लवो दृष्टः । पश्चात् कोपयितुमायुष्मन्तं तथा कृतवानस्मि कुतः ।

King—I am attentive.

Mātali—There is a group of demons, called Durjaya, the progeny of Kālanemi.

King—There is. [This has been] heard before by me from Nārada.

Mātali—

That [group], they say, is impossible to be conquered by Indra, your friend ; [but] you are destined to be its destroyer at the head of the battle. The nocturnal darkness, which the sun is not able to destroy, the moon removes. 30

Let that self of yours, even with the weapon taken up, start for victory, having mounted that car of Indra.

King—I am favoured by this honour of Indra. But (*atha*) why was it thus practised by you with reference to Māḍhavya?

Mātali—That also is told. The long-lived one was seen by me in a distressed condition owing to mental affliction of a certain cause. Then to rouse the long-lived one to anger, I acted in that manner. Why ?

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१ 'प्रभृतिः' म.　२ नास्तीदं म–पुस्तके.

ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणां कुरुते ।
प्रायः स्वं महिमानं क्षोभात् प्रतिपद्यते हि जनः ॥ ३१ ॥

राजा—(जनान्तिकम्) वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा । तदत्र परिगतार्थं कृत्वा मद्वचनादमात्यपिशुनं ब्रूहि ।

त्वन्मतिः केवला तावत् परिपालयतु प्रजाः ।
अधिज्यमिदमन्यस्मिन् कर्मणि व्यापृतं धनुः ॥ ३२ ॥

विदूषकः—जं भवं आणवेदि । [यद्भवानाज्ञापयति ।] (निष्क्रान्तः)

मातलिः—आयुष्मान् रथमारोहतु ।[1]

(राजा रथाधिरोहणं नाटयति)

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

Fire blazes up, when the fuel is stirred. The snake, when offended, expands its hood. For, usually people attain their proper greatness through provocation. 31

King—(*Aside*) Friend! The command of the lord of heaven is not to be transgressed. Therefore, making him acquainted with facts in this matter, say thus to minister Piśuna at my word:

Let your intelligence alone protect the subjects for a time (*tāvat*). This strung bow is engaged in another work. 32

Vidūṣaka—As your majesty commands (*Goes out*)

Mātali—Let the long-lived one mount the chariot.

(*The king gesticulates ascending the car*)

(*All go out*)

END OF ACT VI

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१ इतः पूर्वं ' युक्तमनुष्ठितं भवद्भिः ' इत्यधिकं म-पुस्तके.

सप्तमोऽङ्कः

(ततः प्रविशत्याकाशयानेन रथाधिरूढो राजा मातलिश्च)

राजा—मातले, अनुष्ठितनिदेशोऽपि मघवतः सत्क्रियाविशेषादनुपयुक्तमि-३वात्मानं समर्थये।

मातलिः—(सस्मितम्) आयुष्मन्, उभयमप्यपरितोषं समर्थये।

प्रथमोपकृतं मरुत्वतः
प्रतिपत्त्या लघु मन्यते भवान्।
गणयत्यवदानविस्मितो
भवतः सोऽपि न सत्क्रियागुणान्॥ १॥

राजा—मातले, मा मैवम्। स खलु मनोरथानामप्यभूमिर्विसर्जनावसरसत्कारः। मम हि दिवौकसां समक्षमर्धासनोपवेशितस्य

अन्तर्गतप्रार्थनमन्तिकस्थं
जयन्तमुद्वीक्ष्य कृतस्मितेन।

ACT VII

(*Then enter along the aerial path the king, mounted on a chariot and Mātali*)

King—Mātali ! Although I have executed the command, I deem myself to be as though of no use [to him], owing to the special honour of Indra.

Mātali—(*With a smile*) Long-lived one ! I fancy both [of you] are dissatisfied.

You think lightly of the prior obligation [conferred by you] on Indra by [reason of] the honour [done to you by him]. He on his part, surprised at your brilliant achievement, cares not for the excellences of the reception [accorded to you]. I

King—Mātali ! No ! [Say] not so. The honour [paid to me] at the time of bidding me farewell was, indeed, beyond the range of even [my] fondest desires. For, on me, who was made to sit on half his seat, in the presence of the gods,

Was fastened a garland of Mandāra flowers, marked with the [celestial] yellow sandal on his chest that was

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१ 'अपदान' म. २ 'तोषितः' व. ३ 'प्रार्थित' म.

आमृष्टवक्षोहरिचन्दनाङ्का
मन्दारमाला हरिणा पिनद्धा ॥ २ ॥

मातलिः—किमिव नामायुष्मानमरेश्वरान्नार्हति । पश्य ।

सुखपरस्य[1] हरेरुभयैः कृतं
त्रिदिवमुद्धृतदानवकण्टकम् ।
तव शरैरधुना नतपर्वभिः
पुरुषकेसरिणश्च पुरा नखैः ॥ ३ ॥

राजा—अत्र[3] खलु शतक्रतोरेव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
संभावनागुणमवेहि तमीश्वराणाम् ।
किं वाभविष्यदरुणस्तमसां विभेत्ता[3]
तं चेत् सहस्रकिरणो धुरि नाकरिष्यत् ॥ ४ ॥

मातलिः—सदृशमेतदायुष्मतः[4] । (स्तोकमन्तरमतीत्य) आयुष्मन्, इतः

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rubbed off [by it], by Indra, who indulged in a smile, as he looked at Jayanta, who was sitting near and who had an inward longing [for such distinction]. 2

Mātali—What possibly does the long-lived one not deserve from the lord of the immortals ? Behold,

The heaven of Indra, who is addicted to pleasure, has been rendered free from the thorns of demons that were uprooted, by two [famous means]—now by your arrows, of which the joints are smooth [lit. bent, so as not to protrude], and formerly by the claws of the Man-Lion. 3

King—In this matter really the might of Indra alone is to be praised.

That servants succeed even in mighty enterprises,—know that to be the effect of the greatness of the masters. Could else Aruna have become the piercer of darkness, had the thousand-rayed [sun] not placed him on the yoke [of his chariot] ? 4

Mātali—This is quite worthy of the long-lived one. (*Traversing a small distance*) Long-lived one ! This way behold the

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१ 'सुरसखस्य' व. २ इतः प्राङ् ' मा मैवम् ' इत्यधिकं म-पुस्तके. ३ 'निहन्ता' म. ४ ' सदृशमेवैतत् ' न.

पश्य नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशसः ।

विच्छित्तिशेषैः सुरसुन्दरीणां
वर्णैरमी कल्पलतांशुकेषु ।
विचिन्त्य गीतिक्षममर्थबन्धं
दिवौकसस्त्वच्चरितं लिखन्ति ॥ ५ ॥

राजा—मातले, असुरसंप्रहारोत्सुकेन पूर्वेद्युर्दिवमधिरोहता न लक्षितः स्वर्गमार्गः । कतमस्मिन् मरुतां पथि वर्तामहे ।

मातलिः—

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्तयति च प्रविभक्तरश्मि ।
तस्य व्यपेतरजसः प्रवहस्य वायो-
र्मार्गो द्वितीयहरिविक्रमपूत एषः ॥ ६ ॥

राजा—मातले, अतः खलु सबाह्यान्तःकरणो ममान्तरात्मा प्रसीदति

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glory of your fame that is firmly (*pra*) established on the surface of the heaven.

With paints left over after the personal decorations of heavenly beauties, the inhabitants of heaven here are writing your exploit on vestments [obtained] from the desire-yielding trees, after having thought out a composition (*arthabandhaḥ*) suitable for singing. 5

King—Mātali ! Being eager to fight with the demons, I did not observe the way to heaven while ascending the sky the other day. In which course of the wind are we ?

Mātali—

This is the path, sanctified by the second step of Hari, of the wind Pravaha, which is free from Rajas, which bears the triple-streamed river located in the sky and which causes the luminaries to revolve with their rays [duly] distributed. 6

King—Mātali ! Hence, indeed, my inner self, together with the external and internal organs, feels a pleasurable

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१ 'संचिन्त्य' व-म-क. २ 'गीति' व-म. ३ 'जातं' न. ४ 'लक्षितो मया' क. ५ 'कतरस्मिन्' व-न. ६ 'रश्मिः' व-म. ७ 'तस्य द्वितीयहरिविक्रमनिस्तमस्कं वायोरिमं परिवहस्य वदन्ति मार्गम् ।' व-न-म-क. ८ 'सबाह्यकरणो' न-म.

(रथाङ्गमवलोक्य ।) मेघपदवीमवतीर्णौ स्वः ।

मातलिः—कथमवगम्यते ।

राजा—

अयमरविवरेभ्यश्चातकैर्निष्पतद्भि-
र्हरिभिरचिरभासां तेजसा चानुलिप्तैः ।
गतमुपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस्ते सीकरक्लिन्ननेमिः ॥ ७ ॥

मातलिः—क्षणादायुष्मान् स्वाधिकारभूमौ वर्तिष्यते ।

राजा—(अधोऽवलोक्य) मातले । वेगावतरणादाश्चर्यदर्शनः संलक्ष्यते मनुष्यलोकः । तथा हि ।

शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां[1] विजहाति स्कन्धोदयात् पादपाः ।

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tranquility. (*Looking at a wheel of the chariot*) We have descended to the region of the clouds.

Mātali—How is [this] known?

King—

Here your chariot, with its rims bedewed with sprays, indicates our passage over clouds, whose bellies are pregnant with water, by the Cātakas flying forth through the interstices of the spokes and by the horses glistening [lit. smeared] with the glow of lightning. 7

Mātali—In a moment the long-lived one will be on the land under his own sway.

King—(*Looking below*) Mātali! The world of men is observed to be of wonderful appearance owing to our rapid descent. For,

The earth as though descends from the summit of mountains that are emerging. Owing to the rise [*i. e.* coming into view] of [their] trunks, the trees give up the state of being enveloped or concealed in [their]

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१ ' पर्णस्वान्तर ' न; ' वर्णस्वान्तर ' म.

संतानात्[1] तनुभावनष्टसलिला व्यक्तिं[2] भजन्त्यापगाः
केनाप्युत्क्षिपतेव पश्य[3] भुवनं मत्पार्श्वमानीयते ॥ ८ ॥

मातलिः—साधु दृष्टम् । (सबहुमानमवलोक्य) अहो, उदाररमणीया[4] पृथिवी ।

राजा—मातले, कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्यन्दी सांध्य इव मेघपरिघः सानुमानालोक्यते ।

मातलिः—आयुष्मन्, एष खलु हेमकूटो नाम किंपुरुषपर्वतस्तपःसंसिद्धिक्षेत्रम्[5] । पश्य ।

स्वायंभुवान्मरीचेर्यः प्रबभूव प्रजापतिः ।
सुरासुरगुरुः सोऽत्र सपत्नीकस्तपस्यति ॥ ९ ॥

राजा—तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि ।

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leaves. Rivers, whose water had disappeared through thinness, acquire manifestation through expansion. Behold, the world is as though being brought near me by some one flinging [it] up. 8

Mātali—Well observed. (*Looking with great respect*) Oh! [How] grand and charming [is] the earth !

King—Mātali ! What mountain is yonder seen, that has plunged in the eastern and the other [viz. western] ocean and that, possessing a stream of liquid gold, is like a bar of evening clouds ?

Mātali—Long-lived one ! This is, indeed, the mountain of the Kiṁpuruṣas, Hemakūṭa named, region of the perfect (*sam*) fulfilment of penance. Behold,

That Prajāpati, who sprang from Marīci, the son of the Self-born, and who [himself] is the father of gods and demons, is here practising penance with his wife. 9

King—Then, surely, blessings are not to be passed by. I desire to proceed after having circumambulated the revered sage.

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१ 'सन्तानैः' न; 'सन्तानं' म. २ 'व्यक्तं' म. ३ 'मर्त्य' म. ४ 'उदग्र' म. ५ 'तपसां सिद्धिक्षेत्रम्' व; 'परं तपस्विनां सिद्धिक्षेत्रम्' म; 'तपस्विनां सिद्धिक्षेत्रम्' क.

₃ मातलिः—प्रथमः कल्पः । (नाट्येनावतीर्णौ)
राजा—(सविस्मयम्)

उपोढशब्दा न रथाङ्गनेमयः
प्रवर्तमानं न च दृश्यते रजः ।
अभूतलस्पर्शतया निरुद्धत-
स्तवावतीर्णोऽपि रथो न लक्ष्यते ॥ १० ॥

मातलिः—एतावानेव शतक्रतोरायुष्मतश्च विशेषः ।

राजा—मातले, कतमस्मिन् प्रदेशे मारीचाश्रमः ।

₃ मातलिः—(हस्तेन दर्शयन्)

वल्मीकार्धनिमग्नमूर्तिरुरसा संदष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसंपीडितः ।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज्जटामण्डलं
यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कबिम्बं स्थितः ॥ ११ ॥

Mātali—An excellent idea. (*They gesticulate descent*)
King—(*With surprise*)

The rims of the wheels have produced no sound; no dust too (*ca*) is seen rising. Your chariot, which is free from jolting owing to its not touching the surface of the earth, is not, though descended, noticed [to be so]. **10**

Mātali—This much only is the difference between Indra and the long-lived one.

King—Mātali ! In which region is the hermitage of Mārīca ?

Mātali—(*Pointing with his hand*)

[There] where, motionless like the trunk of a tree, stands that sage, facing the sun's orb, whose body is half-buried in an ant-hill, with [his] chest having a serpent's slough closely adhering to it, who at the neck is excessively pressed by a coil of the tendrils of old creepers [and] who is bearing a mass of matted hair that envelops his shoulders [and] that is thickly (*ni*) filled with nests of birds. **11**

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१ 'निरुन्धतः' व–न–क २ '०काग्र' न.

राजा—नमस्ते कष्टतपसे ।

मातलिः—(संयतप्रग्रहं रथं कृत्वा) एतावदि॒तिपरिवर्धितमन्दारवृक्षं प्रजापते-
३ राश्रमं प्रविष्टौ स्वः ।

राजा—स्वर्गादधिकतरं निर्वृतिस्थानम् । अमृतह्रदमिवावगाढोऽस्मि ।

मातलिः—(रथं स्थापयित्वा) अवतरत्वायुष्मान् ।

६ राजा—(अवतीर्य) मातले, भवान् कथमिदानीम् ।

मातलिः—संयन्त्रितो मया रथः । वयमप्यवतरामः । (तथा कृत्वा) इत आयुष्मन् । (परिक्रम्य) दृश्यन्तामत्रभवतामृषीणां तपोवनभूमयः ।

९ राजा—ननु विस्मयादवलोकयामि ।

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।

King—A bow to you whose penance is [so] rigorous.

Mātali—(*Drawing in the reins of the chariot*) Here we have entered the hermitage of the Prajāpati, the Mandāra-trees in which are reared by Aditi.

King—[This is] a place of happiness superior to heaven. I am as though immersed in a pool of nectar.

Mātali—(*Having stopped the chariot*) Let the long-lived one alight.

King—(*Alighting*) Mātali ! How will you [get down] now ?

Mātali—The chariot has been secured by me. We too shall get down. (*Doing the same*) This way, long-lived one ! (*Walking around*) Let the [various] regions of the penance-grove of these revered sages be observed.

King—Why ! With wonder I behold.

In a grove, where there are desire-yielding trees, the necessary (*ucita*) maintenance of life [is secured] with air. In water tawny with the pollen of gold lotuses [is done] the act of ablution for religious practices. On

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१ 'एतावति परि०' **म**; इतः प्राग् 'महाराज' इत्यधिकं **व-न** पुस्तकयोः.
२ 'पुण्या०' **म**.

ध्यानं रत्नशिलातलेषु विबुधस्त्रीसंनिधौ संयमो
यत् काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥ १२ ॥

मातलिः—उत्सर्पिणी खलु महतां प्रार्थना । (परिक्रम्य । आकाशे) अये वृद्धशाकल्य, किमनुतिष्ठति भगवान् मारीचः । किं ब्रवीषि । दाक्षायण्या ३ पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीसहितायै कथयतीति ।

राजा—(कर्णं दत्वा) अये, प्रतिपाल्यावसरः[1] खलु प्रस्तावः ।

मातलिः—(राजानमवलोक्य) अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान्, ६ यावत् त्वामिन्द्रगुरवे निवेदयितुमन्तरान्वेषी भवामि ।

राजा—यथा भवान् मन्यते । (स्थितः)

मातलिः—आयुष्मन्, साधयाम्यहम् । (निष्क्रान्तः)

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the surfaces of jewelled stones meditation [is practised]. Restraint [is cultivated] in the company of celestial damsels. These practise penance in the midst of that which other sages aspire after by means of austerities. 12

Mātali—High-soaring, indeed, is the ambition of the great. (*Walking round. In the air*) O Vṛddhaśākalya! What is his holiness Mārīca doing? What do you say? That being questioned by Dākṣāyaṇī respecting the duties of devoted wives, he is expounding [them] to her in company with the wives of the great sages.

King—(*Listening*) Ah! The subject is such that we must wait for an opportunity [to announce ourselves].

Mātali—(*Looking at the king*) Let the long-lived one sit at the foot of this Aśoka tree so long as I remain on the look-out for an opportunity to announce you to the father of Indra.

King—As you think. (*Stays*)

Mātali—Long-lived one! I go. (*Goes out*)

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१ मातलिवाक्यमेवैतत् म-पुस्तके. २ 'वसराः खलु मुनयः' व.

राजा—(निमित्तं सूचयित्वा)

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा ।
पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥ १३ ॥

(**नेपथ्ये** ।) मा क्खु मा क्खु चावलं करेहि । कहं गदो जेव अत्तणो ३ पकिदिं । [मा खलु मा खलु चापलं कुरु । कथं गत एवात्मनः प्रकृतिम् ।]

राजा—(कर्णं दत्वा ।) अभूमिरियमविनयस्य । को नु खल्वेष निषिध्यते । (शब्दानुसारेणावलोक्य । सविस्मयम्[1]) अये, को नु खल्वयमनुबध्यमानस्तपस्विनीभ्यामबालसत्त्वो बालः ।

अर्धपीतस्तनं मातुरामर्दक्लिष्टकेसरम् ।
प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः)

बाल—जिम्भ सिङ्घ, दन्ताइं दे गणइस्सं । [जृम्भस्व सिंह, दन्तांस्ते ३ गणयिष्ये ।]

प्रथमा—अविणीद, किं णो अपच्चणिव्विसेसाणि सत्ताणि विप्पअरेसि । हन्त, वड्ढइ दे संरम्भो । ठाणे क्खु इसिजणेण सव्वदमणो त्ति किदणामहेओ

King—(*Indicating an omen*)

I hope not for the [the object of my] desire. Why do you throb, [O] arm ! in vain ? My bliss has been repudiated before. Misery, indeed, is around [me now].　13

(**Behind the curtain**) Not indeed, not indeed, do [that] rashness. How ! Already gone to his own nature !

King—(*Listening*) This is no place for rudeness. Who may, indeed, be this that is [thus] checked ? (*Looking in the direction of the voice. With amazement*) Ah ! Who may, indeed, be this boy of unboy-like strength, closely attended by two female ascetics,

[Who] is dragging forcibly, for sport, from its mother a lion's cub that has [only] half sucked [its mother's] dug and has its mane disordered by the rough encounter.　14

(*Then enters a boy engaged as described with two female ascetics*)

Boy—Yawn, lion ! I shall count your teeth.

First [Ascetic Woman]—Undisciplined one ! Why do you

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१ 'सस्मितम्' व.

६ सि । [अविनीत, किं नोऽपत्यनिर्विशेषाणि सत्त्वानि विप्रकरोषि । हन्त, वर्धते तव संरम्भः । स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि ।]

राजा—किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः । नूनमन-
९ पत्यता मां वत्सलयति ।

द्वितीया—एसा क्खु केसरिणी तुमं लङ्घेदि जइ से पुत्तअं ण मुञ्चेसि । [एषा खलु केसरिणी त्वां लङ्घयति यदि तस्याः पुत्रकं न मुञ्चसि ।]

१२ **बालः**—(सस्मितम्) अह्महे, बलिअं क्खु भीदो ह्मि । [अहो, बलीयः खलु भीतोऽस्मि ।] (अधरं दर्शयति)

राजा—

> **महतस्तेजसो बीजं बालोऽयं प्रतिभाति मे ।**
> **स्फुलिङ्गावस्थया वह्निरेधापेक्ष इव स्थितः ॥ १५ ॥**

प्रथमा—वच्छ, एदं बालमिइन्दअं मुञ्च । अवरं दे कीलणअं दाइस्सं [वत्स, एनं बालमृगेन्द्रं मुञ्च । अपरं ते क्रीडनकं दास्यामि ।]

३ **बालः**—कहिं देहि णं । [कुत्र । देह्येनत् ।] (हस्तं प्रसारयति)

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tease the animals, which are to us not different from our children. Ha! Your turbulence is increasing. Rightly, indeed, are you named, Sarvadamana [the tamer of all] by the ascetic people.

King—Why, indeed, does my mind feel affection for this boy as for a chest-begotten son? Verily, childlessness makes me affectionate.

Second—This lioness will surely attack you, if you do not let off her cub.

Boy—(*With a smile*) Oh! I am, indeed, mightily frightened. (*Shows his lower lip*)

King—

This boy, the seed of great lustre, appears to me to be like fire remaining in the state of a spark and awaiting fuel. 15

First—Child! Release this little lordly lion. I shall give you another toy.

Boy—Where? Give this. (*Extends his hand*)

राजा—कथं चक्रवर्तिलक्षणमप्यनेन धार्यते । तथा ह्यस्य

प्रलोभ्यवस्तुप्रणयप्रसारितो
विभाति जालग्रथिताङ्गुलिः करः ।
अलक्ष्यपत्रान्तरमिद्धरागया
नवोषसा भिन्नमिवैकपङ्कजम् ॥ १६ ॥

द्वितीया—सुव्वदे, ण सक्को एसो वाआमेत्तेण विरमायिदुं । गच्छ तुमं। ममकेरए उडए मक्कण्डेअस्स इसिकुमारअस्स वण्णाचित्तिदो मित्तिआमोरओ ३ चिट्ठदि । तं से उवहर । [सुव्रते, न शक्य एष वाचामात्रेण विरमयितुम् । गच्छ त्वम् । मदीय उटजे मार्कण्डेयस्यर्षिकुमारस्य वर्णचित्रितो मृत्तिकामयूरकस्तिष्ठति। तमस्योपहर ।]

६ **प्रथमा**—तह । [तथा] (निष्क्रान्ता)

बालः—इमिणा एव्व दाव कीलिस्सं। [अनेनैव तावत् क्रीडिष्यामि ।] (तापसीं विलोक्य हसति)

९ **राजा**—स्पृहयामि खलु दुर्ललितायास्मै ।

King—How ! The sign of a universal monarch is also borne by him. For his

Hand, extended to beg for the object which is desired [by him] and having [its] fingers connected as in a web, shines like a single lotus opened by the early dawn, that has enhanced [its] redness, and having the interstices between [its] petals imperceptible. 16

Second—Suvratā ! It is not possible to stop him by mere words. Go you. In my cottage there is the clay-peacock, painted with colours, belonging to the hermit-boy Mārkaṇḍeya. Present that to him.

First—Right. (*Goes out*)

Boy—I shall play with this in the meanwhile.

(*Laughs, looking at the female ascetic*)

King—I really long for this mischievous boy.

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१ 'विसुमरयिदुम् (विस्मारयितुम्)' म. २ 'मङ्कणअस्स (मङ्कणकस्य)' म.

आलक्ष्यदन्तमुकुलाननिमित्तहासै-
रव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।
अङ्काश्रयप्रणयिनस्तनयान् वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १७ ॥

तापसी—होदु । ण मं अअं गणेदि । (पार्श्वमवलोकयन्ती ।) को एत्थ इसिकुमाराणं । (राजानमवलोक्य) भद्दमुह, एहि दाव । मोएहि इमिणा दुम्मोअहत्थग्गहेण डिम्भलीलाए बाहीअमाणं बालमिइन्दअं । [भवतु । न मामयं गणयति । (पार्श्वमवलोकयन्ती) कोऽत्र ऋषिकुमाराणाम् । (राजानमवलोक्य) भद्रमुख, एहि तावत् मोचयानेन दुर्मोचहस्तग्रहेण डिम्भलीलया बाध्यमानं बालमृगेन्द्रम् ।]

राजा—(उपगम्य । सस्मितम्) अयि भो महर्षिपुत्र,

एवमाश्रमविरुद्धवृत्तिना
संयमः किमिति जन्मनस्त्वया ।
सत्त्वसंश्रयसुखोऽपि दूष्यते
कृष्णसर्पशिशुनेव चन्दनः ॥ १८ ॥

Blessed [are they who], carrying their sons, who solicit shelter in their lap, whose bud-like teeth are slightly visible by causeless smiles and whose attempts at speech are charming with their indistinct words, are soiled by the dust on their bodies. 17

Ascetic Woman—Let it be. He cares me not. (*Looking back*) Who [is] here of the hermit-boys ? (*Seeing the king*) Gentle Sir ! Just come. Liberate this little lordly lion, which is being tormented in boyish play by this [boy], the grasp of whose hand is difficult to unloose.

King—(*Approaching, With a smile*) O you son of a great sage !

Why is it that, from [your very] birth, the forbearance, though pleasant for the resort of animals, is thus violated by you, whose behaviour is opposed to [the ways of] the hermitage, like a sandal tree by a young black serpent ? 18

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१ 'अवलोकयति' व-न-क. २ 'दुम्मोअ (दुर्मोक)' न. ३ 'ग्गाहेण (ग्राहेण)' व. ४ 'जन्मतः' न. ५ चन्दनम् ' व-न.

तापसी—भद्दमुह, ण हु अअं इसिकुमाओ। [भद्रमुख, न खल्वयं ऋषिकुमारः।]

राजा—आकारसदृशं चेष्टितमेवास्य कथयति। स्थानप्रत्ययात्तु वयमेवंतर्किणः।

३ (यथाभ्यर्थितमनुतिष्ठन् बालस्पर्शमुपलभ्य । आत्मगतम्)

अनेन कस्यापि कुलाङ्कुरेण
स्पृष्टस्य गात्रेषु सुखं ममैवम् ।
कां निर्वृतिं चेतसि तस्य कुर्याद्
यस्यायमङ्गात् कृतिनः प्ररूढः ॥ १९ ॥

तापसी—(उभौ निर्वर्ण्य ।) अच्छरिअं अच्छरिअं । [आश्चर्यमाश्चर्यम्।]

राजा—आर्ये, किमिव ।

३ तापसी—इमस्य बालअस्स रूवसंवादिणी दे आकिदि त्ति। विह्माविदह्मि अपरिइदस्स वि दे अप्पाडिलोमो संवुत्तो त्ति । [अस्य बालकस्य रूपसंवादिनी ते आकृतिरिति । विस्मापितास्मि अपरिचितस्यापि तेऽप्रतिलोमः संवृत्त इति ।]

Ascetic Woman—Good sir ! Indeed, he is not the son of a sage.

King—His action itself, which is conformable to his appearance, bespeaks [it]. We, however, guessed in this way by reason of the place [that he is in].

(*Having felt the touch of the boy while doing as requested. To himself*)

Such is the delight in my limbs as I am touched by this scion of the family of some one ! What bliss may he create in the heart of that lucky person from whose body he has sprung ? 19

Ascetic Woman—(*Closely observing both*) Wonder ! Wonder !

King—Noble lady ! What possibly ?

Ascetic Woman—That your form corresponds with the appearance of this boy. I am struck with surprise by the fact (*iti*) that he has proved [lit. become] not obstinate to you though [you are] unacquainted [with him].

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१ 'अङ्कात्' न. २ 'इमस्य तव संबन्धसंवादिणी आ० (अस्य तव संबन्धसंवादिनी आ०)' म; 'इमस्स बालअरूवस्स दे वि संवादिणी आ० (अस्य बालकरूपस्य तेऽपि संवादिनी आ०)' व. ३ 'दे वि संवादिणी आ० (तेऽपि संवादिनी आ०)' न. ४ 'विम्हिदम्हि (विस्मितास्मि)' क.

६ राजा—(बालकमुपलालयन्) न चेन्मुनिकुमारोऽयम्, अथ कोऽस्य व्यपदेशः।

तापसी—पुरुवंसो। [पुरुवंशः।]

राजा—(आत्मगतम्) कथमेकान्वयो मम। अतः खलु मदनुकारिण-
९ मेनमत्रभवती मन्यते। अस्त्येतत् पौरवाणामन्त्यं कुलव्रतम्।

भवनेषु रसाधिकेषु[१] पूर्वं
क्षितिरक्षार्थमुशन्ति ये निवासम्।
नियतैकयतिव्रतानि[२] पश्चात्
तरुमूलानि गृहीभवन्ति तेषाम्॥ २०॥

(प्रकाशम्) न पुनरात्मगत्या मानुषाणामेष विषयः।

तापसी—जह भद्दमुहो भणति। अच्छरासंबन्धेण इमस्स जणणी एत्थ
३ देवगुरुणो तवोवणे पसूदा। [यथा भद्रमुखो भणति। अप्सरःसंबन्धेनास्य जनन्यत्र देवगुरोस्तपोवने प्रसूता।]

राजा—(आत्मगतम्[३]) हन्त, द्वितीयमिदमाशाजननम्। (प्रकाशम्) अथ
६ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी।

King—(*Founding the child*) If he is not the son of a sage, then what is his race?

Ascetic Woman—Puru's race.

King—(*To himself*) How! a colineal of me! Hence, indeed, her ladyship thinks him to take after me. There exists this final vow of the descendants of Puru:

To them, who in early life wish residence in places, abounding in pleasures, for the protection of the earth, the feet of trees, where the sole vow of asceticism is rigidly observed become afterwards homes. 20

(*Aloud*) But this is no region for the mortals [to come to] by their own motion.

Ascetic Woman—As the good Sir says. Owing to her relationship with an Apsaras, his mother was delivered here in the penance-grove of the father of the gods.

King—(*To himself*) Ha! Here is the second creator of hope. (*Aloud*) Then of what royal sage is that noble lady the wife?

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१ 'सुधासितेषु' म. २ 'नियतैकपतिव्रतानि' म; 'निरतैकपतिव्रतानि' न.
३ 'अपवार्य' व-न-क.

तापसी—को तस्य धम्मदारपरिच्चाइणो णाम संकीतिदुं चिन्तिस्सादि ! [कस्तस्य धर्मदारपरित्यागिनो नाम संकीर्तयितुं चिन्तयिष्यति ।]

९ **राजा**—(स्वगतम्) इयं खलु कथा मामेव लक्ष्यीकरोति । यदि तावदस्य शिशोर्मातरं नामतः पृच्छामि । अथवानार्यः परदारव्यवहारः ।

(प्रविश्य मृन्मयूरहस्ता)

१२ **तापसी**—सव्वदमण, सउन्दलावण्णं पेक्ख । [सर्वदमन, शकुन्तलावण्यं प्रेक्षस्व ।]

बालः—(सदृष्टिक्षेपम्) कहिं वा मे अज्जू । [कुत्र वा मम माता ।]

१५ **उभे**—णामसारिस्सेण वञ्चिदो माउवच्छलो । [नामसादृश्येन वञ्चितो मातृवत्सलः ।]

द्वितीया—वच्छ, इमस्स मित्तिआमोरअस्स रम्मत्तणं देक्ख त्ति भणिदो सि ।

१८ [वत्स, अस्य मृत्तिकामयूरकस्य रम्यत्वं पश्येति भणितोऽसि ।]

राजा—(आत्मगतम्) किं वा शकुन्तलेत्यस्य मातुराख्या । सन्ति पुनर्नामधेय-सादृश्यानि । अपि नाम मृगतृष्णिकेव नायमत्र प्रस्तावो मे विषादाय कल्पेत ।

Ascetic Woman—Who will think of mentioning the name of that deserter of [his] lawful wife ?

King—(*To himself*) This story surely points to myself alone. If I question about this child's mother, concerning her name. Or, impolite is the inquiry about another's wife.

(*Entering with a clay-peacock in hand*)

Ascetic Woman—Sarvadamana ! Look at the beauty of this bird.

Boy—(*Casting a glance*) Where then ($v\bar{a}$) is my mother ?

Both Women—Fond of his mother, he is deceived by the resemblance [of the syllables] with the name.

Second—Child ! Look at the loveliness of this clay peacock-thus you were addressed.

King—Or, is Śakuntalā his mother's name ? But there do exist resemblances of names. Is it possible [*i. e.* I hope it is] that this occasion here, like a mirage, would not conduce to my distress ?

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१ 'कित्तइस्सादि (कीर्तयिष्यति ,' म. २ 'न न्याय्यः' म. ३ 'मृण्मयूर' न. ४ 'नाममात्रप्रस्तावो' व-न-क. ५ 'कल्पते' व-न-क.

२१ **बालः**—अज्जुए, रोअदि मे एसो भद्दमोरओ। [मातः, रोचते म एष भद्रमयूरकः ।] (क्रीडनकमादत्ते)

प्रथमा—(विलोक्य । सोद्वेगम्) अह्महे, रक्खाकरण्डअं से मणिबन्धे २४ ण दीसदि। [अहो, रक्षाकरण्डकमस्य मणिबन्धे न दृश्यते ।]

राजा—अलमलमावेगेन । नन्विदमस्य सिंहशावविमर्दात् परिभ्रष्टम् । (आदातुमिच्छति)

२७ **उभे**—मा क्खु मा क्खु एदं अवलम्बिअ। कहं गहिदं णेण। [मा खलु मा खल्विदमवलम्ब्य । कथं गृहीतमनेन। (विस्मयादुरोनिहितहस्ते परस्परमवलोकयतः)

३० **राजा**—किमर्थं प्रतिषिद्धाः स्म ।

प्रथमा—सुणादु महाराओ। एसा अवराजिदा णाम ओसही इमस्स जातकम्मसमए भअवदा मारीएण दिण्णा। एदं किल मादापिदरो अप्पाणं च ३३ वज्जिअ अवरो भूमिपडिदं ण गेण्हादि। [श्रृणोतु महाराजः। एषापराजिता नामौषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल मातापितरावात्मानं च वर्जयित्वापरो भूमिपतितां न गृह्णाति ।]

३६ **राजा**—अथ गृह्णाति ।

Boy—Mother ! This fine peacock pleases me.

First—(*Having observed. With alarm*) Oh ! The amulet of protection is not seen on his wrist.

King—Away, away with agitation. Why ! Here it has fallen owing to his rough encounter with the lion's cub. (*Desires to take it up*)

Both—Not, indeed, not, indeed, take it. How ! Taken by him (*Through amazement they stare at each other with hands placed on their bosom.*)

King—For what were we forbidden ?

First—May your majesty hear. This is a herb named Aparājitā given by his reverence Mārīca at the time of his natal ceremony. No one, indeed, excepting the parents and oneself, takes it up when fallen on the ground.

King—If [some one] takes it up ?

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१ 'मर्दनात्' म. २ 'गिण्हीअदुत्ति (गृण्हात्विति)' म.

प्रथमा—तदो तं सप्पो भविअ दंसइ । [ततस्तं सर्पो भूत्वा दशति ।]

राजा—भवतीभ्यां कदाचिदस्याः प्रत्यक्षीकृता विक्रिया ।

३९ **उभे**—अणेअसो । [अनेकशः ।]

राजा—(सहर्षम् । आत्मगतम्) कथमिव संपूर्णमपि मे मनोरथं नाभिनन्दामि । (बालं परिष्वजते)

४२ **द्वितीया**—सुव्वदे, एहि । इमं वुत्तन्तं णिअमव्वावुडाए सउन्दलाए णिवेदेह्म । [सुव्रते एहि । इमं वृत्तान्तं नियमव्यापृतायै शकुन्तलायै निवेदयावः ।](निष्क्रान्ते)

बाल—मुञ्च मं । जाव अज्जूए सआसं गमिस्सं । [मुञ्च माम् । यावन्मातुः
४५ सकाशं गमिष्यामि ।]

राजा—पुत्रक, मया सहैव मातरमभिनन्दिष्यसि ।

बालः—मम क्खु तादो दुस्सन्दो । ण तुमं । [मम खलु तातो दुष्यन्तः ।
४८ न त्वम् ।]

राजा—(सस्मितम्) एष विवाद एव प्रत्याययति ।

(ततः प्रविशत्येकवेणीधरा शकुन्तला)

५१ **शकुन्तला**—विआरकाले वि पकिदित्थं सव्वदमणस्स ओसहिं सुणिअ ण

First—Then, becoming a snake, [it] bites him.

King—Has its transformation been witnessed by your ladyships at any time?

Both—More than once.

King—(*With joy. To himself*) Why really do I not hail my heart's desire, though it is fulfilled? (*Embraces the boy*)

Second—Suvratā! Come. We shall report this incident to Śakuntalā, who is engaged in [the observance of her] vows. (*They two go out*)

Boy—Release me so that I shall go to my mother's side.

King—[My] son! Even along with me you will greet your mother.

Boy—My father, indeed, is Duṣyanta, not you.

King—(*With a smile*) This contradictory (*vi*) statement itself convinces [me].

(*Then enters Śakuntalā having her hair tied in one mass*)

Śakuntalā—Having heard that Sarvadamana's herb remain-

मे आसा आसि अत्तणो भाअहेएसु । अहवा जह साणुमदीए आचक्खिदं तह संभावीअदि एदं । [विकारकालेऽपि प्रकृतिस्थां सर्वदमनस्यौषधिं श्रुत्वा न म आशासीदात्मनो भागधेयेषु । अथवा यथा सानुमत्याख्यातं तथा संभाव्यत एतत् ।]

राजा—(शकुन्तलां विलोक्य) अये, सेयमत्रभवती शकुन्तला । यैषा

> वसने परिधूसरे वसाना
> नियमक्षाममुखी धृतैकवेणिः ।
> अतिनिष्करुणस्य शुद्धशीला
> मम दीर्घं विरहव्रतं बिभर्ति ॥ २१ ॥

शकुन्तला—(पश्चात्तापविवर्णं राजानं दृष्ट्वा) ण क्खु अज्जउत्तो विअ । तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसंसग्गेण दूसेदि । [न खल्वार्य- ३ पुत्र इव । ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंसर्गेण दूषयति ।]

बालः—(मातरमुपेत्य) अज्जुए, एसो को वि पुरिसो मं पुत्त त्ति आलि- ङ्गदि । [मातः, एष कोऽपि पुरुषो मां पुत्र इत्यालिङ्गति ।]

६ **राजा**—प्रिये, क्रौर्यमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तम्, यदह-

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ed in its natural condition even at the time of transformation, I had no hope in my fortunes. Or, as was told by Sānumatī, so this is possible.

King—(*Observing Śakuntalā*) Ah ! This here is her ladyship Śakuntalā. Who here,

> Wearing a pair of dusky garments, with her face emaciated by [severe] vows, bearing a single braid of hair, [and] of pure character, undergoes the long vow of separation from me, who was excessively ruthless [to her]. **21**

Śakuntalā—(*Observing the king who had turned pale through repentance*) Not certainly like my noble Lord ! Who, then, is this that, with the contact of his body, is now contaminating my boy, protected by an auspicious amulet ?

Boy—(*Approaching his mother*) Here a certain man embraces me, saying ' (O) son ! '

King—Beloved ! Even cruelty, practised by me towards you,

मिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि।

शकुन्तला—(आत्मगतम्) हिअअ, अस्सस अस्सस। परिच्चत्तमच्छरेण[1] अणुअम्पिअ ह्मि देव्वेण। अज्जउत्तो क्खु एसो। [(आत्मगतम्) हृदय, आश्वसिहि आश्वसिहि। परित्यक्तमत्सरेणानुकम्पितास्मि दैवेन। आर्यपुत्रः खल्वेषः।]

राजा—प्रिये,

> **स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि।**
> **उपरागान्ते शशिनः समुपगता[2] रोहिणी योगम्[3] ॥ २२ ॥**

शकुन्तला—जेदु जेदु–[जयतु जयतु[4]–] (अर्धोक्ते बाष्पकण्ठी विरमति)

राजा—सुन्दरि,

> **बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया।**
> **यत् ते दृष्टमसंस्कारपाटलोष्ठपुटं मुखम् ॥ २३ ॥**

बालः—अज्जुए, को एसो। [मातः, क एषः।]

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has come to have a favourable conclusion inasmuch as I now see myself recognized by you.

Śakuntalā—(*To herself*) Heart ! Take courage, take courage. I have been pitied by fate, that has left [its] malice. This is certainly my noble Lord.

King—Beloved !

> Fortunately you stand before me, whose darkness in the form of delusion is dispelled by recollection, (O) lovely-faced one ! At the end of the eclipse Rohiṇī has attained union with the moon. 22

Śakuntalā—May be victorious, be victorious—(*Stops with tears in her throat when half-said*)

King—(O) beauteous one !

> I have become victorious, though the word of victory was impeded by tears, inasmuch as I have seen your face with its lips pale-red through want of decoration. 23

Boy—Mother ! Who is this ?

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१ 'मच्छरिणावि (मत्सरिणापि)' म. २ 'गतः' म. ३ 'योगः' म. ४ अत्र 'अज्जउत्तो (आर्यपुत्रः)' इत्यधिकं सर्वेष्वेव मुद्रितपुस्तकेषु.

३ **शकुन्तला**—वच्छ, दे भाअहेआइं पुच्छेहि । [वत्स, ते भागधेयानि पृच्छ] (रोदिति)

राजा—

सुतनु[1] हृदयात् प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः संमोहो मे तदा बलवानभूत् ।
प्रबलतमसामेवंप्रायाः शुभेषु हि वृत्तयः[2]
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ २४ ॥

(पादयोः[3] पतति)

शकुन्तला—उट्ठेदु उट्ठेदु अज्जउत्तो । णूणं मे सुअरिअप्पाडिबन्धअं पुराकिदं ३ तेसु दिअहेसु परिणाममुहं आसि जेण साणुक्कोसो वि अज्जउत्तो मइ विरसो संवुत्तो । [उत्तिष्ठतु उत्तिष्ठत्वार्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु परिणाममुखमासीद्येन सानुक्रोशोऽप्यार्यपुत्रो मयि विरसः संवृत्तः ।]

६ (राजोत्तिष्ठति)

Śakuntalā—Child ! Ask your fortunes.

King—

Fair one ! Let the grief of repudiation go away from your heart. Somehow there was a mighty infatuation in my mind then. For, such, for the most part, are the tendencies towards blessings, of those in whom darkness is supreme. A blind man shakes off even a garland thrown on his head, fearing [it to be] a serpent. 24

(*Falls at her feet*)

Śakuntalā—Let my noble Lord rise up, rise up. Surely, my [evil] doing in a former existence, obstructing [the operation of] my good deeds, was in those days drawing towards fruition, on account of which my lord, though possessed of compassion became unfeeling towards me.

(*The king rises up*)

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१ इतः प्राक् 'शकुन्तलाया पादयोः प्रणिपत्य' इति नाट्योक्तिः ब-न-म-क-पुस्तकेषु. २ 'प्रवृत्तयः' न; ३ नास्तीयं नाट्योक्तिः ब-न-म-क-पुस्तकेषु. ४ 'तहविहो (तथाविधः)' म.

शकुन्तला—अह कहं अज्जउत्तेण सुमरिदो दुक्खभाई अअं जणो । [अथ कथमार्यपुत्रेण स्मृतो दुःखभाग्ययं जनः ।]

१ **राजा**—उद्धृतविषादशल्यः कथयिष्यामि ।

मोहान्मया सुतनु पूर्वमुपेक्षितस्ते
यो बाष्पबिन्दुरधरं परिबाधमानः ।
तं तावदाकुटिलपक्ष्मविलग्नमद्य
कान्ते प्रमृज्य विगतानुशयो भवेयम् ॥ २५ ॥

(यथोक्तमनुतिष्ठति)

शकुन्तला—(नाममुद्रां दृष्ट्वा ।) अज्जउत्त, एदं तं अङ्गुलीअअं । [आर्यपुत्र, ३ एतत् तदङ्गुलीयकम् ।]

राजा—अस्मादङ्गुलीयोपलम्भात् खलु स्मृतिरुपलब्धा ।

शकुन्तला—विसमं किदं णेण जं तदा अज्जउत्तस्स पच्चाअणकाले दुल्लहं ४ आसि । [विषमं कृतमनेन यत् तदार्यपुत्रस्य प्रत्यायनकाले दुर्लभमासीत् ।]

Śakuntalā—How then was this person, doomed to misery, remembered by my lord ?

King—With the dart of grief extracted, I shall tell [you],

Having first wiped off to-day that drop of tear, which, paining your lower lip, was [O] fair-bodied one! formerly disregarded by me through infatuation, and which [now] is clinging to your slightly curved eye-lashes, I shall, [O] beloved ! be free from remorse. 25

(*Does as said*)

Śakuntalā—(*Seeing the signet ring*) My noble Lord ! This is that ring.

King—From this acquisition of the ring, indeed, recollection was obtained.

Śakuntalā—An evil was done by it, inasmuch as it was difficult to obtain then at the time of convincing my noble Lord.

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१ 'वद्धबिन्दुः' म–क.　२ 'बाष्पं' व–न–म–क.　३ 'तं (ते)' न.
४ 'पच्चअ (प्रत्यय)' न–म.

राजा—तेन ह्यृतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमम् ।

शकुन्तला—ण से विस्ससामि । अज्जउत्तो एव्व णं धारेदु । [नास्य विश्वसिमि । आर्यपुत्र एवैतद्धारयतु ।]

(ततः प्रविशति मातलिः)

मातलिः—दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान् वर्धते ।

१२ **राजा**—अभूत् संपादितस्वादुफलो मे मनोरथः । मातले, न खलु विदितो ऽयमाखण्डलेन वृत्तान्तः स्यात् ।

मातलिः—(सस्मितम्) किमीश्वराणां परोक्षम् । एत्वायुष्मान् । भगवान् १५ मारीचस्ते दर्शनं वितरति ।

राजा—शकुन्तले, अवलम्ब्यतां पुत्रः । त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि ।

शकुन्तला—हिरिआमि अज्जउत्तेण सह गुरुसमीवं गन्तुं । [जिह्रेम्यार्यपुत्रेण १८ सह गुरुसमीपं गन्तुम् ।]

राजा—अप्याचरितव्यमभ्युदयकालेषु । एह्येहि ।

King—Then, indeed, let the creeper receive the flower as a sign of [its] union with the season [viz. spring].

Śakuntalā—I trust it not. Let my noble Lord himself wear it.

(*Then enters Mātali*)

Mātali—Fortunately the long-lived one prospers by union with his lawful wife and by seeing his son's face.

King—My desire has come to attain a sweet fruit. Mātali! [I hope] this account may really not be known to Indra.

Mātali—(*With a smile*) What is out of sight to the Lords? Let the long-lived one go. His holiness Mārīca is granting you audience.

King—Śakuntalā! Hold the son. I desire to see his reverence placing you in front.

Śakuntalā—I feel bashful to go near the elders in company with my noble Lord.

King—Even [this] should be observed in times of prosperity. Proceed, proceed.

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१ 'आखण्डलस्यार्थः । अथवा किमीश्वराणां परोक्षम्' म. २ नास्तीदं वाक्यं म-पुस्तके. ३ नास्तीदं म-पुस्तके.

(सर्वे परिक्रामन्ति ।)

२१ (ततः प्रविशत्यदित्या सार्धमासनस्थो मारीचः]

मारीचः—(राजानमवलोक्य) दाक्षायणि,

पुत्रस्य ते रणशिरस्ययमग्रयायी
दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।
चापेन यस्य विनिवर्तितकर्म जातं
तत् कोटिमत् कुलिशमाभरणं मघोनः ॥ २६ ॥

अदितिः—संभावणीआणुभावा से आक्दिदि । [संभावनीयानुभावास्याकृतिः ।]

मातलिः—आयुष्मन्, एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां पितरावा-
३ युष्मन्तमवलोकयतः । तावुपसर्प ।

राजा—मातले,

प्राहुर्द्वादशधा स्थितस्य मुनयो यत् तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरम् ।

(*All walk round*)

(*Then enters Mārīca occupying a seat with Aditi*)

Mārīca—Dākṣāyaṇi !

[Here is he,] who marches foremost at the head of your son's battles, addressed to as Dusyanta, the sustainer of the world, by whose bow, its office having been performed, that edged thunder-bolt has become a [mere] ornament to Indra. 26

Aditi—His form has its majesty capable of being inferred [from it].

Mātali—Long-lived one ! Here the parents of the gods are looking at the long-lived one with an eye indicative of an affection for a son. Approach them.

King—Mātali !

Is this that pair, sprung from Dakṣa and Marīci, separated by one from the creator, which sages call the source of the lustre that subsists in twelve forms, which begot the lord of the three worlds, the chief of the sharers

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१ 'तद्' म. २ अस्मात् परं 'एनौ' इत्यधिकं व-न-म पुस्तकेषु.

यस्मिन्नात्मभुवः[1] परोऽपि पुरुषश्चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसंभवमिदं तत् स्रष्टुरेकान्तरम् ॥ २७ ॥

मातलिः—अथ किम् ।

राजा—(उपगम्य) उभाभ्यामपि वासवनियोज्यो[2] दुष्यन्तः प्रणमति ।

३ मारीचः—वत्स, चिरं जीव[3] । पृथिवीं पालय ।

अदितिः—वच्छ, अप्पडिरहो होहि । [वत्स, अप्रतिरथो भव ।]

शकुन्तला—दारअसहिदा वो पादवन्दणं करेमि । [दारकसहिता वां पादवन्दनं
६ करोमि ।]

मारीचः—वत्से,

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।
आशीरन्या न ते योग्या पौलोमीसदृशी भव ॥ २८ ॥

अदितिः—जादे, भत्तुणो अभिमदा होहि । अअं[4] च दीहाऊ वच्छओ उह-
अकुलणन्दणो होदु । उवविसह । [जाते, भर्तुरभिमता भव । अयं च दीर्घायुर्वत्स
३ उभयकुलनन्दनो भवतु । उपविशत ।]

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of sacrifices [and] in which the Man who is higher than even the self-existent (Brahmā) made the abode for his birth? 27

Mātali—What then?

King—(*Approaching*) Even to you both, Duṣyanta, the servant of Indra, offers his salutations.

Mārīca—Child! Live long. Protect the earth.

Aditi—Child. Be an unrivalled warrior.

Śakuntalā—Along with my child I salute your feet.

Mārīca—Daughter!

Your husband is like Indra. Your son resembles Jayanta. No other benediction is suitable to you. [May you] be like Paulomī. 28

Aditi—Child! Be highly valued by your husband. And may this long-lived child be the delighter of both families. Sit down.

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१ 'आत्मभवः' न-क. २ 'वासवानुयोज्यः' व-न. ३ 'नास्तीदं म-पुस्तके.
४ 'अवस्सं (अवश्यं)' व-न-म-क.

(सर्वे प्रजापतिमभित उपविशन्ति ।)

मारीचः—(एकैकं निर्दिशन्)

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् ।
श्रद्धा वित्तं विधिश्चेति त्रितयं तत् समागतम् ॥ २९ ॥

राजा—भगवन्, प्रागभिप्रेतासिद्धिः । पश्चाद्दर्शनम् । अतोऽपूर्वः खलु वोऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं
घनोदयः प्राक् तदनन्तरं पयः ।
निमित्तनैमित्तिकयोरयं क्रम-
स्तव प्रसादस्य पुरस्तु संपदः ॥ ३० ॥

मातलिः—एवं विधातारः प्रसीदन्ति ।

राजा—भगवन्, इमामाज्ञाकरीं वो गान्धर्वेण विवाहविधिनोपयम्य कस्यचित् [1] कालस्य बन्धुभिरानीतां स्मृतिशैथिल्यात् प्रत्यादिशन्नपराद्धोऽस्मि तत्रभवतो

(*All sit down around Prajāpati*)

Mārīca—(*Pointing to each*)

Fortunately, virtuous Śakuntalā, this noble child and yourself—that triad, Faith, Fortune and Performance, is [here] combined. 29

King—Your reverence! First the accomplishment of desires; afterwards [your] sight. Therefore, your favour is, indeed, unprecedented. Why?

First appears the flower, then the fruit; first the rising of clouds, after that, the water. Of the cause and effect this is the order; but prosperity has come in advance of your favour. 30

Mātali—Thus the Ordainers show favour.

King—Your reverence! Having married this [lady], obedient to your commands, by the Gāndharva form of marriage and repudiating her through looseness of memory, when brought [to me] some time after by her relatives, I have offended your

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१ 'वः' म.

युष्मत्सगोत्रस्य कण्वस्य । पश्चादङ्गुलीयकदर्शनादूढपूर्वां तद्दुहितरमवगतोऽहम् । तच्चित्रमिव मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे
तस्मिन्नपक्रामति संशयः स्यात् ।
पदानि दृष्ट्वा तु भवेत् प्रतीतिः
तथाविधो मे मनसो विकारः ॥ ३१ ॥

मारीचः—वत्स, अलमात्मापराधशङ्कया । संमोहोऽपि त्वय्युपपन्नः । श्रूयताम् ।

राजा—अवहितोऽस्मि ।

मारीचः—यदैवाप्सरस्तीर्थावतरणात् प्रत्यक्षवैक्लव्यां शकुन्तलामादाय मेनका दाक्षायणीमुपगता तदैव ध्यानादवगतोऽस्मि दुर्वाससः शापादियं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा नान्यथेति । स चायमङ्गुलीयकदर्शनावसानः ।

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kinsman, the revered Kaṇva. Afterwards at the sight of the ring I came to know his daughter as having been previously married [by me]. That appears as though strange to me.

Just as [one should think, ' This is] not an elephant, ' when its form is before one's eyes, [then] a doubt [as to whether it was, or was not, an elephant] should arise, when it is passing away, but after seeing [its] footsteps conviction should take place, of that kind is the change of my mind. 31

Mārīca—Child. Away with suspicion of your own fault. Even infatuation in you was accountable. Listen.

King—I am attentive.

Mārīca—Even when Menakā came to Dākṣāyaṇī, bringing Śakuntalā, whose distress was [quite] visible, from the ford of the Apsarastīrtha, exactly then I knew from contemplation that owing to the curse of Durvāsas this poor partner [of yours] in religion was repudiated by you [and] not otherwise. And here that curse has [had] its termination at the sight of the ring.

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१ 'अति' व-म. २ 'अपचार' म. ३ अनुपपन्नः' म-व.

राजा—(सोच्छ्वासम्) एष वचनीयान्मुक्तोऽस्मि ।

शकुन्तला—(स्वगतम्) दिट्ठिआ अकारणपच्चादेशी ण अज्जउत्तो । ण हु सत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए स हि सावो विरहसुण्णहिअआए ण विदिदो । अदो सहीहिं संदिट्ठह्मि भत्तुणो अङ्गुलीअअं दंसइदव्वं त्ति ।

[(स्वगतम्) दिष्ट्याकारणप्रत्यादेशी नार्यपुत्रः । न खलु शप्तमात्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः । अतः सखीभ्यां संदिष्टास्मि भर्तुरङ्गुलीयकं दर्शयितव्यमिति ।]

मारीचः—वत्से विदितार्थासि । तादिदानीं सहधर्मचारिणं प्रति न त्वया मन्युः कार्यः । पश्य ।

शापादसि प्रतिहता स्मृतिरोधरूक्षे
भर्तर्यपेततमसि प्रभुता तवैव ।
छाया न मूर्छति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ॥ ३२ ॥

King—(*With a sigh of relief*) Here I am freed from blame.
Śakuntalā—(*To herself*) I am glad my noble Lord did not repudiate me without cause. I really do not remember myself [to have been] cursed. Or, indeed the curse, [though] incurred, was not known by me, [who must have been] absent-minded in separation [then]. Therefore, I was directed by my friends that the ring should be shown to my husband.
Mārīca—Daughter! You have come to know the facts. Therefore, now, no resentment should be entertained by you towards your co-worker in religion. Behold,

You were repulsed, when your husband was harsh through the obstruction of [his] memory on account of the curse; [but now] when [your husband has his] darkness removed [lit. gone away], yours alone is the mastery. An image takes no effect on the surface of a mirror, whose brightness is marred by dust; but on a clean one [it] finds easy scope. *32*

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१ अतः परं 'अच्चादेणण (अत्यादरेण)' इत्यधिकं म-पुस्तके. २ 'चरितार्थासि' व-न. ३ नास्तीदं व-न-म-पुस्तकेषु. ४ 'प्रसृता तथैव' म.

राजा—यथाह भगवान् ।

मारीचः—वत्स, कच्चिदभिनन्दितस्त्वया विधिवदस्माभिरनुष्ठितजातकर्मा पुत्र ३ एष शाकुन्तलेयः ।

राजा—भगवन्, अत्र खलु मे वंशप्रतिष्ठा । (बालं हस्तेन गृह्णाति)

मारीचः—तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान् । पश्य ।

रथेनानुद्धातस्तिमितगतिना तीर्णजलधिः
पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः ।
इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः
पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥ ३३ ॥

राजा—भगवता कृतसंस्कारे सर्वमस्मिन् वयमाशास्महे ।

अदितिः—भअवं, इमाए दुहिदुमणोरहसंपत्तीए कण्णो वि दाव सुदवि-३ त्थरो करीअदु । दुहिदुवच्छला मेणआ इह एव्व उपचरन्ती चिट्ठदि ।

King—As your reverence says.

Mārīca—Child ! Have you greeted this son [of yours], born from Śakuntalā, whose natal ceremony is performed by us according to injunction ?

King—Your reverence ! In him, indeed, lies the permanence of my family.

Mārīca—Similarly, may your majesty know him to be the universal emperor that is to be. Behold.

Crossing the ocean in a chariot, whose motion will be steady owing to the absence of jolting, he, an unrivalled warrior, will ~~certainly~~ (*purā*) conquer the earth, [consisting] of the seven islands. Here [known as] Sarvadamana from his forcible taming of [all] animals, he will again attain the appellation Bharata, from his support of the world. **33**

King—We expect all [this] in him whose purificatory rites have been performed by your reverence.

Aditi—Your reverence ! Let Kaṇva also be made acquainted with the details of this fulfilment of [his] daughter's heart's

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१ इदं राजभाषणमधस्तनं मारीचभाषणं च न विद्येत **व-क**-पुस्तकयोः.
२ 'अनुत्खात' **व-म**.

[भगवन्, अस्या दुहितृमनोरथसंपत्तेः कण्वोऽपि तावच्छ्रुतविस्तरः क्रियताम्। दुहितृवत्सला मेनकेहैवोपचरन्ती तिष्ठति ।

६ **शकुन्तला**—(आत्मगतम्) मणोरहो क्खु मे भणिदो भअवदीए। [मनोरथः खलु मे भणितो भगवत्या ।]

मारीचः—तपःप्रभावात् प्रत्यक्षं सर्वमेव तत्रभवतः ।

६ **राजा**—अतः खलु मामनभिक्रुद्धो मुनिः ।

मारीचः—तथाप्यसौ प्रियमस्माभिः प्रष्टव्यः । कः कोऽत्र भोः ।

(प्रविश्य) **शिष्यः**—भगवन्, अयमस्मि ।

९ **मारीचः**—गालव, इदानीमेव विहायसा गत्वा मम वचनात् तत्रभवते कण्वाय प्रियमावेदय यथा पुत्रवती शकुन्तला तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

१२ **शिष्यः**—यदाज्ञापयति भगवान् । (निष्क्रान्तः)

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desires. Menakā, full of affection for [her] daughter, is even here staying in attendance.

Sakuntalā—(*To herself*) Indeed, my heart's wish has been said by her reverence.

Mārīca—Through the power of his austerities all [this] no doubt is visually present to his reverence [Kaṇva].

King—Therefore, indeed, the sage was not angry with me.

Mārīca—Nevertheless, we should inform him of the happy event. Who is here, who, ho ?

(*Entering*) **Pupil**—Your reverence, here I am.

Mārīca—Gālava ! Even now having gone by the sky, report the good news to his reverence Kaṇva at my word, thus : That Śakuntalā with her son has been accepted by Duṣyanta, who gained memory at the cessation of her curse.

Pupil—As your reverence commands. (*Goes out*)

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१ 'इमाए०संपत्तीए (अनया०संपत्त्या)' न. २ अस्मात् परं 'तव पस्सचरेहिं तावसेहिं (तव पार्श्वचरैस्तापसैः) ' इत्यधिकं म-पुस्तके. ३ 'वित्थारः (विस्तारः)' व-न. ४ नास्तीयं नाट्योक्तिः म-पुस्तके. ५ 'मम नाति०' न; 'ममानति०' व-क.

मारीचः—वत्स, त्वमपि स्वापत्यदारसहितः सख्युराखण्डलस्य रथमारुह्य ते
१५ राजधानीं प्रतिष्ठस्व ।

राजा—यदाज्ञापयति भगवान् ।

मारीचः[1]—अपि च

> तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु
> त्वमपि विततयज्ञः स्वर्गिणः प्रीणयस्व[2] ।
> युगशतपरिवर्तानेवमन्योन्यकृत्यै-
> र्नयतमुभयलोकानुग्रहश्लाघनीयैः ॥ ३४ ॥

राजा—भगवन् । यथाशक्ति श्रेयसे[3] यतिष्ये ।

मारीचः—वत्स, किं ते भूयः प्रियमुपहरामि[4] ।

राजा—अतः[5] परमपि प्रियमस्ति । यदिह[6] भगवान् प्रियं कर्तुमिच्छति तर्हीदमस्तु ।

Mārīca—Child! You also, accompanied by your son and wife, start for your capital, mounting the chariot of your friend Indra.

King—As your reverence commands.

Mārīca—Moreover,

> May Indra be bountiful of [his] rain towards your subjects. You also, performing sacrifices, please the celestials. Thus with reciprocal actions, laudable on account of the favours [conferred] on both the worlds, pass [you two] the round of a hundred ages. **34**

King—Your reverence! I shall strive for good according to my strength.

Mārīca—Child! What further good shall I present to you?

King—Is there [any] good even greater than this? If your holiness even yet [lit. in this case] desires to do good, then let this be.

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१ इदं मारीचभाषणमधस्तनं राजवाक्यं च न–पुस्तके न दृश्येते. २ 'प्रीणयालम्' व; 'भावयालम्' म. ३ 'श्रेयसि' म. ४ 'उपकरोमि' न. ५ 'अतः परमपि यदि भगवान् प्रसन्नः कर्तुमिच्छति' म. ६ 'तथाप्येतदस्तु' क.

(भरतवाक्यम्[1])

प्रवर्ततां प्रकृतिहिताय पार्थिवः
सरस्वती श्रुतमहतां[2] महीयताम्[3] ।
ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः ॥ ३५ ॥

(निष्क्रान्ताः सर्वे)

इति सप्तमोऽङ्कः

समाप्तमिदमभिज्ञानशाकुन्तलं नाम नाटकम्

(*The actors' speech*)

May the king exert [himself] for the good of [his] subjects. May the speech of those that are eminent in learning be honoured. And may the self-born Siva, whose power is all-encompassing, put an end to my re-birth.

35

(*All go out*)

END OF ACT VII

Here ends the drama named Abhijñāna-Śākuntala

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१ इदं राजवाक्याङ्गत्वेन पठन्ति व-न-क-पुस्तकानि; २ 'श्रुतिमहतां' व-क; 'श्रुतिमहिता' म. ३ 'महीयसाम्' न-म.

NOTES

ACT I

THE PROLOGUE

[At the beginning of the Act we have the Prastāvanā or the Prologue, which commences with the usual benedictory stanza, after which the Sūtradhāra enters. He then calls his wife, the Naṭī, whom he informs of his intention of representing Kālidāsa's Śākuntala before the learned audience that has assembled. In order to please the assembly the Sūtradhāra then asks his wife to sing. The song over, he cleverly suggests the entrance of Duṣyanta in pursuit of a deer and quits the stage along with his wife.]

अथ is often used at the beginning of Sanskrit compositions as a mark of auspiciousness. It is sometimes made to serve the purpose of a Maṅgala when the regular one is absent. This particle, along with the mystic syllable Om, is said to have emanated from the throat of Brahmā. Hence their auspiciousness. Note 'ओंकारश्चाथशब्दश्च द्वावेतौ ब्रह्मणः पुरा । कण्ठं भित्त्वा विनिर्यातौ तेन माङ्गलिकावुभौ.' The present अथ is probably not Kālidāsa's, but has been inserted by scribes later on. अभिज्ञानशाकुन्तलम्—This is the more accurate title of the play and the one which is easily explicable, thus : अभिज्ञायते अनेन इति अभिज्ञानम् that by which something is remembered, the token, which is a ring in the present case. शकुन्तलामधिकृत्य कृतं नाटकं शाकुन्तलम् the drama having Śakuntalā for its subject. Such forms are obtained according to 'अधिकृत्य कृते ग्रन्थे' पा. 4. 3. 87, which prescribes the taddhita affix अण्, that causes Vṛddhi of the first vowel of the word, according to 'तद्धितेष्वचामादेः' 7. 2. 117. अभिज्ञानप्रधानं शाकुन्तलम् अभिज्ञान-शाकुन्तलम् (मध्यमपदलोपी समासः) the drama which has Śakuntalā for its subject and in which the token figures prominently. अभिज्ञानशकुन्तलम् is another title. It is rather a queer compound and may be explained in three ways : (1) अभिज्ञानेन स्मृता शकुन्तला यस्मिन् तन्नाटकम् the drama in which Śakuntalā is remembered by a token. (2) अभिज्ञानेन स्मृता शकुन्तला अभिज्ञानशकुन्तला (मध्यमपदलोपी समासः) This word is then metaphorically identified (अभेदोपचारात्) with the drama, which tells us how Śakuntalā is remembered by the token, and being thus made an adjective of Nāṭaka, it becomes neuter. In such a case it is wrong to dissolve the word as अभिज्ञानशकुन्तलामधिकृत्य कृतं नाटकम् ० शकुन्तलम् as some do, for this means that the rule 'अधिकृत्य कृते ग्रन्थे' is resorted to,

which, however, would cause Vṛddhi and the resulting form would be आभिज्ञानशकुन्तलम्. (3) अभिज्ञानं च शकुन्तला च अभिज्ञानशकुन्तलम् the token and Śakuntalā. In this case the Dvandva compound is taken in the singular and becomes consequently neuter. Note 'सर्वो द्वन्द्वो विभाषया एकवद्भवतीति वाच्यम्' वार्तिक. Then follows the metaphorical identification with Nāṭaka, giving us the sense of a drama which treats of the token and Śakuntalā (R). अभिज्ञानशकुन्तला is a third title. It is explained as अभिज्ञानेन स्मृता शकुन्तला and is made applicable to the Nāṭaka by लक्षणा or metaphor.

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction. This is called मङ्गल. It is credited with the power of removing obstacles and leading to safe completion the work undertaken. In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nāndi. For the efficacy and desirability of the Maṅgala vide 'माङ्गलिक आचार्यो महतः शास्त्रौघस्य मङ्गलार्थं वृद्धिशब्दमादितः प्रयुङ्क्ते । मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवन्त्यायुष्मत्पुरुषकाणि चाध्येतारश्च वृद्धियुक्ता यथा स्युरिति' पतञ्जलि's महाभाष्य; 'ननु मङ्गलस्य समाप्तिसाधनत्वं नास्ति । मङ्गले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात् । मङ्गलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेत् न । कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभावः । किरणावल्यादौ तु ग्रन्थाद्बहिरेव मङ्गलं कृतमतो न व्यभिचारः । ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेत् । न । शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात् । 'समाप्तिकामो मङ्गलमाचरेत्' इति श्रुतेः' अन्नंभट्ट's दीपिका.

Stanza 1 Construe:—या स्रष्टुराद्या सृष्टिः, या विधिहुतं हविर्वहति, या च होत्री, ये द्वे कालं विधत्तः, श्रुतिविषयगुणा या विश्वं व्याप्य स्थिता, यां सर्वबीजप्रकृतिरिति आहुः, यया प्राणिनः प्राणवन्तः, ताभिः प्रत्यक्षाभिः अष्टाभिः तनुभिः प्रपन्नः ईशः वः पातु । (स्रग्धरा)

या...सृष्टिः refers to water which, according to Manu, is the first creation of the Creator. Vide 'आसीदिदं तमोभूतमप्रज्ञातमलक्षणम् । अप्रतर्क्यमविज्ञेयं प्रसुप्तमिव सर्वतः ॥ 5 ततः स्वयंभूर्भगवानव्यक्तो व्यञ्जयन्निदम् । महाभूतादि वृत्तौजाः प्रादुरासीत्तमोनुदः ॥ 6...सोऽभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधाः प्रजाः । अप एव ससर्जादौ तासु वीर्यमवासृजत् ॥ 8' Ms. 1. The Upaniṣads, however, give a different and a more scientific genesis of the world. Read 'तस्माद्वा एतस्मादात्मन आकाशः संभूतः । आकाशाद्वायुः । वायोरग्निः । अग्नेरापः । अद्भ्यः पृथिवी । पृथिव्या ओषधयः । ओषधीभ्योऽन्नम् । अन्नात् पुरुषः ।' तैत्तिरीयोपनिषत् 2. 1; 'सदेव सोम्येदमग्र आसीदेकमेवाद्वितीयम् ।... तदैक्षत बहु स्यां प्रजायेय इति । तत्तेजोऽसृजत । तत्तेज ऐक्षत बहु स्यां प्रजायेय इति । तदपोऽसृजत । ता आप ऐक्षन्त बह्वयः स्याम प्रजायेमहि इति । ता अन्नमसृजन्त ।' छान्दोग्य. 6. 2. Manu also speaks of the water being produced from fire when he comes to describe the creation after a Mahāpralaya. Vide Ms. 1. 75-78. It may be remembered that an orthodox Pandit can always reconcile these apparently conflicting accounts of creation found in the sacred texts and establish therein his celebrated ekavākyatā.

या...वहति refers to the fire, one of whose main duties is to take the proffered libations to the various gods, who consequently are spoken of as 'fire-mouthed.' Note 'अग्निमुखा वै देवाः'. Also read 'वेदोक्तेन विधानेन मयि यद्धूयते हविः । देवताः पितरश्चैव तेन तृप्ता भवन्ति वै ॥ 7...देवताः पितरश्चैव भुञ्जते मयि यद्धुतम् । देवतानां पितॄणां च मुखमेतदहं स्मृतम् ॥ 10' म. भा. आदिपर्व 7. विधिहुतम् sacrificed or presented according to the prescribed rule. Such oblations alone the fire takes to the various gods. The rest are merely reduced to ashes. This is the belief. Hence the propriety of the adjective. होत्री (one who sacrifices) refers to the sacrificer, the Yajamāna, who, when initiated for the sacrifice, is, during the period of the sacrificial performance, regarded as a portion of Śiva. Note 'यथा च वृत्तान्तमिमं सदोगत स्त्रिलोचनैकांशतया दुरासदः । तवैव संदेशहराद्विशांपतिः शृणोति लोकेश तथा विधीयताम् ॥' R. 3. 66. ये...विधत्तः who two make (the divisions of) time (such as the day and the night). This refers to the sun and the moon, whose popular names, दिनकर and रजनीकर, are relevant here. Manu, however, assigns to the sun alone the task of dividing time in this way. Vide 'अहोरात्रे विभजते सूर्यो मानुषदैविके । रात्रिः स्वप्नाय भूतानां चेष्टायै कर्मणामहः ॥ 65' Ms. 1. Hence some find in this clause a specific reference to the two methods of reckoning time viz. solar and lunar. Thus the divisions of time meant here are, according to these people, not the day and the night, but the solar year and the lunar year, the solar month and the lunar month etc. This explanation, though more scientific and ingenious, is, in our opinion, less poetical and natural and not the one intended by the poet. श्रुति...गुणा (श्रुतेर्विषयः नाम शब्दः गुणः यस्याः) whose (special) quality is (sound which is) the object of hearing. This refers to Ākāśa or ether, through which sound travels and which therefore is considered to have that for its special attribute. Ether of course is विभु, or all-pervading; hence विश्वं व्याप्य स्थिता. Note 'शब्दगुणकमाकाशम् । तच्चैकं विभु नित्यं च ।' तर्कसंग्रह; 'मनः सृष्टिं विकुरुते चोद्यमानं सिसृक्षया । आकाशं जायते तस्मात्तस्य शब्दं गुणं विदुः ॥ 75' Ms. 1; 'अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन विगाहमानः । रत्नाकरं वीक्ष्य मिथः स जायां रामाभिधानो हरिरित्युवाच ॥' R. 13. 1. Note that the expression विश्वं व्याप्य स्थिता is clumsy. विश्वं व्याप्ता would have been enough. Compare for similar clumsy expression 'वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी' V. i. 1. Or perhaps we may say that 'विश्वं व्याप्य स्थिता' or 'रोदसी व्याप्य स्थितम्' conveys the idea that the Lord remains even after occupying the universe, somewhat similar to what we have in 'स भूमिं विश्वतो वृत्वा अत्यतिष्ठद् दशाङ्गुलम्' ऋग्वेद पुरुषसूक्त. सर्व...प्रकृतिः (सर्वेषां बीजानां प्रकृतिः) the prime cause or source of all seeds i. e. of all grains and corns. This refers to the earth. For बीज in this sense vide Ku. 5. 15; Mk. 1. 9. प्रकृति is a philosophic term, especially prominent in the Sāṁkhya system, and means the

prime or original cause, as opposed to विकृति, which means a product evolved therefrom. सर्व...प्रकृतिः is also explained as सर्वेषां बीजभूता प्रकृतिः the original cause of all. This is not good, as the earth can hardly be said to be so. The presence of इति necessitates the nominative for प्रकृति, which otherwise would have been in the accusative. The reading सर्वभूतप्रकृतिः means (1) the cause of all elements; (2) the cause of all created beings. (1) will not do, as it is not true of the earth, which, morever, is itself an element. (2) would appear to be supported by Ms. 9. 37 'इयं हि भूमिर्भूतानां शाश्वती योनिरुच्यते ।'. The Bhūtas referred to are divided into four different kingdoms. Note 'नृगवाद्या जरायुजः । स्वेदजाः कृमिदंशाद्याः पक्षिसर्पादयोऽण्डजाः । उद्भिदस्तरुगुल्माद्याः' अमरः. यया...प्राणवन्तः refers to the air. The tautology in this expression is removed by taking प्राणिनः in the general sense of 'beings', and प्राणवन्तः in the special sense of 'possessed of breath or life'. Or प्राणवन्तः should be explained as 'possessed of strength or vitality'. This latter is, however, not good; for the possession of strength or vitality does not depend on air as that of breath or life does. ताभि...प्रपन्नः—This is explained in three ways; (1) who is possessed of (प्रपन्नः=उपेतः or युक्तः) those eight visible forms; (2) प्रपन्नः प्राप्तः आश्रितः युष्माभिः सेवित इत्यर्थः...तनुभिः वः पातु may Īśa, (when) resorted to (by you), protect you with those eight visible forms; (3) तनुभिः प्रपन्नः प्राप्तः अस्तीति ज्ञात इत्यर्थः. Īśa's existence is inferred from his eight forms which are directly perceived. In the first two cases प्रत्यक्षाभिः serves to heighten the glory of Īśa inasmuch as it tells us that his forms are directly perceived and thus cannot be mistaken by even dull-minded persons. In the third case the प्रत्यक्षत्व of the forms serves as the basis of the अनुमान of his existence. ईशः (ईष्टे असौ) is Śiva, because he is the Master *par excellence*. वः refers to the audience on which the benediction is pronounced.

In this stanza the eight forms of Śiva are spoken of as pratyakṣa or visible. But according to the Naiyāyikas, Ākāśa and Vāyu are not pratyakṣa, but anumeya or inferable. How then did Kālidāsa speak of them as pratyakṣa ? This difficulty is removed if we remember that the Vedāntins admit the perceptibility of both Ākāśa and Vāyu and even among the Naiyāyikas the new school recognises the perceptibility of Vāyu at any rate. Read '**स्पर्शानुमेयो वायुः** । तथाहि—योऽयं वायौ वाति सति अनुष्णाशीतस्पर्शो भासते स स्पर्शः क्वचिदाश्रितः गुणत्वाद् रूपवत् । ...तस्मायः प्रतीयमानस्पर्शाश्रयः स वायुः । ननु वायुः प्रत्यक्षः प्रत्यक्षस्पर्शाश्रयत्वाद् घटवदिति चेन्न । उद्भूतरूपवत्त्वस्योपाधित्वात् । ...तस्माद्रूपराहितत्वाद् **वायुरप्रत्यक्षः** ।' दीपिका p.9; (B. S. S.) 'अपाकजोऽनुष्णाशीतस्पर्शस्तु पवनो मतः ॥ 42 तिर्यग्गमनवानेष ज्ञेयः स्पर्शादिलिङ्गकः । ...43

वायुर्हि स्पर्शशब्दधृतिकम्पैरनुमीयते, विजातीयस्पर्शेन विलक्षणशब्देन तृणादीनां धृत्या शाखादीनां कम्पनेन च वायोरनुमानात् । ' मुक्तावलि 42, 43 (निर्णय०); ' नवीनास्तु–बहिरिन्द्रियद्रव्यप्रत्यक्षमात्रे न रूपं कारणं प्रमाणाभावात्, किन्तु चाक्षुषप्रत्यक्षे रूपं स्पार्शनप्रत्यक्षे स्पर्शः कारणमन्वयव्यतिरेकात्...तस्मात् घटं पश्यामीतिवत् वायुं स्पृशामीति प्रत्ययसंभवात् **वायोरपि प्रत्यक्षत्वं संभवत्येव ।**' Ibid. pp. 245, 246. द्वैत philosophers make a distinction between भूताकाश and अव्याकृताकाश. Of these the former is capable of production(उत्पत्तिमत्) and possessed of a blue colour (नीलरूप) and is thus capable of being *perceived* by divine vision (दिव्यदृष्टिगोचर). Note मध्वाचार्य's अणुव्याख्यान अ. ii पा. iii अधिकरण i 'भूतमप्यसितं **दिव्यदृष्टिगोचरमेव** तु । उत्पद्यतेऽव्याकृतं तु गगनं साक्षिगोचरम् ॥. ' On this the सुधा observes (p. 432) ' भूताकाशस्य दिव्यदृष्टिगोचरत्वाभ्युपगमात्.' न्यायविवरण at the same place (अ. २ पा. ३ अ. १) quotes पैङ्गी श्रुति (' आकाशो नीलिमोदेति ') to the effect that आकाश is produced with the quality नीलत्व on it. Also compare तस्मादाकाशो जायते ।... **स च प्रत्यक्षः** शब्दमात्रगुणकोऽवकाशहेतुः नीलं नभ इति प्रतीतेः पञ्चीकरणप्रक्रियया **रूपवांश्च** ।... तस्माद्वायुः । **स च** स्पर्शनप्रत्यक्षः एतेनानुमेयत्ववादनिरासः ' यतीन्द्रमतदीपिका pp. 40, 41.

References to these eight forms of Śiva are found broad-cast in literature. Note *inter alia* ' **अष्टाभिर्यस्य** कृत्स्नं जगदपि **तनुभिर्बिभ्रतो** नाभिमानः । सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥ ' M. i. 1 ; 'तत्राग्निमाधाय समित्समिद्धं स्वयमेव मूर्त्यन्तर**मष्टमूर्तिः** । स्वयं विधाता तपसः फलानां केनापि कामेन तपश्चचार ॥ ' Ku. 1. 57 ; 'विदितं वो यथा स्वार्था न मे काश्चित्प्रवृत्तयः । **ननु मूर्तिभिरष्टा**भिरित्थंभूतोऽस्मि सूचितः ॥ ' Ibid 6. 26 ; ' कैलासगौरं वृषमारुरुक्षोः पादार्पणानुग्रहपूतपृष्ठम् । अवेहि मां किंकर**मष्टमूर्तेः** कुम्भोदरं नाम निकुम्भमित्रम् ॥ ' R. 2. 35 ; Śi. 14 18. ' अवनिपवनवनगगनदहनतपनाकिरणयजमानमयी**मूर्तीरष्टावपि** ध्यायन्ती' हर्षचरित उ. 1. For the enumeration of these forms read ' सूर्यो जलं मही वायुर्वह्निराकाशमेव च । दीक्षितो ब्राह्मणः सोम इत्येतास्तनवः क्रमात् ॥ ' विष्णुपुराण 1. 8. 8 ; ' भूमिरापोऽनलो वायुरात्मा व्योम रविः शशी । इत्यष्टौ सर्वलोकानां **प्रत्यक्षा हरमूर्तयः** ' ॥ वायुपुराण; ' पृथिवी सलिलं तेजो वायुराकाशमेव च । सूर्याचन्द्रमसौ सोमयाजी चेत्यष्टमूर्तयः । ' यादव; ' भूतार्कचन्द्रयज्वानो मूर्तयोऽष्टौ प्रकीर्तिताः । ' ' आपोऽग्निर्यजमानोऽर्कसोमौ व्योम मही मरुत् । ' ; ' शर्वाय क्षितिमूर्तये नमः । भवाय जलमूर्तये नमः । रुद्राय वायुमूर्तये नमः । भीमायाकाशमूर्तये नमः । पशुपतये यजमानमूर्तये नमः । महादेवाय सोममूर्तये नमः । ईशानाय सूर्यमूर्तये नमः । मूर्तयोऽष्टौ शिवस्यैताः ।' भविष्यपुराण. For the general idea in the stanza compare ' दिक्कालात्मसमैव यस्य विभुता यस्तत्र विद्योतते । यत्रामुष्य सुधीभवन्ति किरणा राशेः स यासामभूत् । यस्तत्पित्तमुषस्सु योऽस्य हविषे यस्तस्य जीवातवे । वोढा यद्गुणमेष मन्मथरिपोस्ताः पान्तु नो मूर्तयः ॥ ' quoted in the कुवलयानन्द as an example of एकावली.

According to a famous dictum of Bharata the Nāndī stanza suggests the plot of the play (' आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः । नान्दीति कथ्यते '). S. D. and D. R. also speak of ' श्लोकैः काव्यार्थसूचकैः'. Looked at from that point of view the present Nāndī stanza also yields suggestions of the plot of the play. Thus, या सृष्टिः etc, points to Śakuntalā, who was the most pre-eminent creation of the Creater ;

वहति etc. refers to Śakuntalā's marriage with Duṣyanta according to the prescribed form and her conception ; या च होत्री indicates 'Kaṇva; ये द्वे etc. suggests the two friends, Anasūyā and Priyaṁvadā, who were aware of the time of the cessation of the curse ; श्रुतिविषय etc. stands for Śākuntalā as a woman whose virtues had spread throughout the universe ; यामाहुः etc. again reveals the same person as the mother of Bharata who was the support of all ; यया etc., intimates Duṣyanta's return to his capital with Bharata and Śakuntalā, which event as though brought life to all his subjects ; ईशः hints at Duṣyanta, who was also possessed of these eight forms ; for, the five elements entered into the composition of his body, he was a sacrificer because he performed sacrifices and he united in him the peculiar properties of the sun and the moon owing to the peculiar nature of his lustre and also owing to his being a combined *avatar* of all the Lokapālas.

Kālidāsa glorifies Śiva in the Nāndī of his three dramas and offers salutation to the same deity in the beginning of his Raghuvaṁśa. The Meghadūta also contains respectful references to Śiva. All this clearly shows that he was a devotee of Śiva, though far from being a bigoted Śaiva. His description and glorification of Brahmā and Viṣṇu in the Kumārasaṁbhava 2 and the Raghuvaṁśa 10 respectively at once proclaim him to be a man of a Vedāntic or liberal turn of mind and his real creed is probably contained in Ku. 7. 44 (एकैव मूर्तिर्बिभिदे त्रिधा सा सामान्यमेषां प्रथमावरत्वम् । विष्णोर्हरस्तस्य हरिः कदाचिद्वेधास्तयोस्तावपि धातुराद्यौ '), wherein he tells us that Viṣṇu, Hara and Brahmā are manifestations of the same deity. Yet the fact that he chose Śiva to glorify and salute at the commencement of his works, when he could as well have chosen Viṣṇu or Brahmā, is highly significant and we should probably be not far from truth if we said that Kālidāsa belonged to that type of Vedāntins who, though conscious of no difference between Viṣṇu and Śiva, had, like Bhatṛhari, a predilection for Śiva. Compare ' महेश्वरे वा जगतामधीश्वरे जनार्दने वा जगदन्तरात्मनि। तयोर्न भेदप्रतिपत्तिरस्ति मे तथापि भक्तिस्तरुणेन्दुशेखरे ॥' वैराग्यशतक.

i. 1. 1—नान्द्यन्ते at the end of the Nāndī or the benedictory stanza. For more explanation about Nāndī and for Sūtradhāra vide Appendix A. नेपथ्य is derived from नि *n* the eye, or नि *m* the leader and पथ्य. Thus ' निनो नेत्रस्य, नेर्नेतुर्वा पथ्यम्' व्या. सु. It means (1) the curtain ; (2) the tiring room ; (3) the toilet or decoration ('नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम् ' अजयः), and (4) the actor's costume which makes him look as Sūtradhāra, Naṭī etc. ('रामादिव्यञ्जको वेषो नटे नेपथ्यमुच्यते ' भरतः). In

नेपथ्याभिमुखम् नेपथ्य has the second sense. नेपथ्यविधानम् (नेपथ्यस्य विधानम्) the putting on or arrangement of your dress, necessary to make you look as Naṭī, my wife. Here नेपथ्य has the fourth sense. For this sense of the compound vide R. 14. 9. The actor who was to play the part of the Naṭī, was in the tiring room and the Sūtradhāra, looking in that direction, asked him to come on the stage, if he had finished his necessary dress. The compound may also be explained as नेपथ्ये यद्विधीयते तद् नेपथ्यविधानम् that which is done in the tiring room viz. the dressing etc. The ultimate meaning is the same. Some explain this as 'the arrangements of the tiring room, such as the dressing of the different actors who were about to play their parts'. This is not correct. For the Naṭī could not be expected to look to these matters as she did not know what she was wanted for by her husband and hence could not have received any previous instructions. We shall revert to this point later on, as it appears to have struck none of our predecessors. i. 1. 2—अवसितम् (from अव + सो स्यति to finish) completed. तावत् has no special sense here. It may best be translated by the English 'just'. आगम्यताम्–The imperative in the passive voice signifies a courteous command or request. i. 1. 4—आर्यपुत्र lit. son of the venerable one (viz. the father-in-law). This is the usual epithet with which women address their husbands in Sanskrit. 'सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति यौवने' भरत. आर्य is defined as 'कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता । अद्रोह इति येष्वेतत्तानार्यान् संप्रचक्षते ॥.' 'कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स वा आर्य इति स्मृतः ॥'. नियोगः command. i. 1. 6—अभिरूपभूयिष्ठा (1) अभिरूपः भूयिष्ठः प्रभूततमो भागः यस्याः the greatest part of which is learned i. e. for the most part composed of learned men. For अभिरूप in the sense of learned see Manu. 3. 144. Note that भूयिष्ठ, though an adjective is here taken as a noun, according to Vāmana's dictum 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' काव्यालंकारसूत्र 5. 1. 10 (विशेष्यस्य प्रतिपत्तौ जातायां विशेषणमात्रस्यैव प्रयोगः). (2) अभिरूपैः भूयिष्ठा बहुला crowded with or abounding in learned men. Here अभिरूप is taken as a noun according to the same dictum. (3) अभिरूपाः भूयिष्ठाः (many) यस्याम्. Here अभिरूप is a noun and भूयिष्ठ an adjective and the inversion of the order of the two words in the compound is had according to 'वाहिताग्न्यादिषु' पा. 2. 2. 37. 'प्राप्तरूपास्वरूपाभिरूपा बुधमनोज्ञयोः' अमरः. As this was the first occasion on which the play was being acted (compare 'नवेन नाटकेन'), the Abhirūpas probably included the Prāśnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author. Vide for the qualifications of these Prāśnikas Bharata's Nāṭyaśāstra 27. परिषद् (परितः सीदन्ति अस्याम्) an assembly. कालि...वस्तुना

the plot of which has been woven or composed by Kālidāsa. i. 1. 7— अभिज्ञानशाकुन्तलं नामधेयं यस्य. नामधेयम् (name) is the same as नामन्. The affix धेय is added to भाग, रूप and नामन् without any change of meaning, according to the Vārtika 'भागरूपनामभ्यो धेयः'. उपस्थातव्यमस्माभिः we have to wait upon with, or present, (the drama). i. 1. 8—तत् therefore; for the reasons contained in the previous sentences. प्रतिपात्रम् (पात्रे पात्रे इति) on every character. This is an अव्ययीभाव compound obtained in the sense of वीप्सा (repetition). After आधीयताम् supply भवत्या. The Sūtradhāra is here pointing out to his wife the difficulties in the way of the successful presentation of the play. First, the audience was learned and would not be satisfied with anything less than a complete success. Secondly, the play was by the great Kālidāsa in the representation of whose diverse situations great skill was necessary. Thirdly, the drama was new. It was in fact being represented for the first time. *Therefore* (*tat*) the Sūtradhāra asked his wife to bestow her care on all the *dramatis personæ* individually (R). प्रति...यत्नः is translated by Williams as 'let care be applied by each to his own part (or character)'. This is not good. First, after the enumeration of the difficulties a direct appeal to the Naṭī to bestow her care on every character is more natural. Secondly, with this interpretation the sentence becomes grammatically awkward. We must supply some such word as नटवर्गेण or सर्वैः as the subject of आधीयताम्. The sentence thus assumes the appearance of an indirect construction, which is foreign to Sanskrit. Or, we must explain प्रतिपात्रम् as पात्रेण पात्रेण, which is not common use. Abhirāma supplies अस्माभिः and remarks 'अस्माकं यत्नाधानस्य प्राप्तः कालः'. This also is bad. i. 1. 9—सुविहित... हास्यते (supply सौष्ठवेन) owing to your honour's skill in (lit. having well done or studied) representation, nothing at all will be abandoned. (by goodness) i. e. everything will turn out well and successful. This sentence has been variously explained. The above is in our opinion the best explanation. In order to understand the beauty of the passage the logical sequence of the speeches in this dialogue must be remembered. The Naṭī enters the stage at the Sūtradhāra's call and asks for orders. He informs her of his intention of representing Kālidāsa's Śākuntala and, after enumerating difficulties, asks her to take care of every character. The Naṭī knows her husband to be learned and not liking his diffidence, which to her is clearly visible in his enumeration of difficulties, remarks that *as* he is so well versed in representation, his play is bound to be a success. The Sūtradhāra then reminds her that mere knowledge will not do. In fact he will not consider himself learned, though he knows he is, until the learned

are satisfied with his representation. The Naṭī apparently agrees with this view of her husband and asks what is the next thing to do. It will thus be seen that in the sentence under discussion there must be some reference to the Sūtradhāra's knowledge of his art on the strength of which the Naṭī predicts the complete success of the representation. Otherwise the Sūtradhāra's reference to his prayogavijñāna and his attitude of enlightening the Naṭī regarding the truth in such matters would be unaccountable. Therefore explain सु...तया as सु विहितः सम्यक्कृतः साधु शिक्षितः सभीचीनतया अधीत इत्यर्थः प्रयोगः येन। तस्य भावः तया. Other interpretations are: 'by reason of your honour's good assignment of the parts of the play (to the several actors) i. e. by reason of your skill in casting the characters' (Kāṭavema, preferred by Williams); 'by reason of (our) good acting' (Candraśekhara); 'by your having excellently arranged the representation'. None of these would do. First, the Naṭī did not know which play was to be presented, before she entered on the stage. Otherwise, the Sūtradhāra's whole speech (अद्य खलु etc.) would be tataulogous. Hence, she could not speak of the Sūtradhāra's having well arranged the representation, or excellently assigned the parts. Secondly, the sentence with this interpretation would not lead up to the Sūtradhāra's next speech. The reference to prayogavijñāna therein would then be abrupt. Thirdly, प्रतिपात्रं...यत्नः itself shows that the Sūtradhāra had not already assigned the parts or arranged the representation, for in that case he would not have asked his wife to bestow her special care on every character. परिहास्यते is pass. fu. of हा with परि to abandon. न...हास्यते is idiomatic for 'nothing at all will be wanting'. Properly we must supply some such agent as सौष्ठवेण or चारुतया for परिहास्यते. Another way of explaining this without supplying सौष्ठवेण or चारुतया is to take आर्यस्य = आर्येण ; for a genitive can generally be used for any other case, according to 'षष्ठी शेषे' पा. 2. 3. 50. Thus आर्येण किमपि न परिहास्यते nothing at all will be lost by your honour i. e. your reputation etc., will by no means suffer i. e. the performance will be a complete success.

i. 1. 11—भूतार्थम् something which has happened ; which is a fact, the truth. The Sūtradhāra means to say that the lady does not know the truth in such matters and is merely led away by the glare of his learning.

Stanza 2 Construe:—विदुषां परितोषात् आ, प्रयोगविज्ञानं साधु न मन्ये। बलवत् शिक्षितानामपि चेतः आत्मनि अप्रत्ययम् [अस्ति]। (आर्या)

परितोषात् आ—The preposition आ is used to express the limit inceptive (अभिविधि), or in the sense of 'from' and also the limit

exclusive or conclusive (मर्यादा), or in the sense of 'till', 'as far as', and in both cases governs the ablative case ; *e. g.* 'आ मूलाच्छ्रोतुमिच्छामि' *infra* (i.24.59) and 'आ कैलासात्' Me. 11. Sometimes आ in the two above senses forms an अव्ययीभाव compound, according to 'आङ् मर्यादाभिविध्योः' पा. 2. 1. 13, when joined to a noun; *e. g.* आजन्म from the birth; आमरणम् till death. In the present case आ is a कर्मप्रवचनीय, governing the ablative and denotes मर्यादा. विज्ञानम् the special or excellent (वि) knowledge (which, O Naṭī, has struck you so much and which you think would give me success). बलवत् शिक्षितानाम् of the highly educated, or very well instructed. बलवत् is an adverb. It is a mistake to take it is an adjective to चेतः, as some do. Its use as an adjective is not Kālidāsian. The poet is fond of using it as an adverb. As such it occurs five times in the Śākuntala, thrice in the Vikramorvaśīya and twice in the Mālavikāgnimitra. Besides बलवत् चेतः does not sound good Sanskrit. Another way of taking it, even as an adverb, is: आत्मनि बलवत् अप्रत्ययम् highly diffident of itself. But this is not quite so good. न विद्यते प्रत्ययः (confidence) यस्य तत् अप्रत्ययम्. The word शिक्षित though of common occurrence, deserves to be once noted. It is the past pass. part. of शिक्ष् to learn (विद्योपादाने). शिक्षित thus means 'learnt' *e. g.* शिक्षितोऽयं ग्रन्थः. शिक्ष् does *not* mean to teach. शिक्षित in the sense of 'learned' or 'taught' is therefore obtained in the following way: Take शिक्षित in the sense of a noun viz. शिक्षणम्, according to 'नपुंसके भावे क्तः' पा. 3. 3. 114 (क्लीबत्वविशिष्टे भावे कालसामान्ये क्तः स्यात् । जल्पितम् । शायितम् । हसितम् । सि. कौ.). Then शिक्षितमस्ति अस्य स शिक्षितः by the addition of the possessive termination अच् according to 'अर्शआदिभ्य अच्' पा. 5. 2. 127. Thus शिक्षित comes to mean one who has had education; learned. Yet शिक्षित is an adjective and it is to be understood as a noun, as in the present case, according to Vāmana's famous dictum already noted. It may be remembered that this stanza contains a poetic defect called अविमृष्टविधेयांशत्व, which consists in not giving proper importance to the predicative portion in the sentence (अविमृष्टः प्राधान्येनानिर्दिष्टः विधेयांशः यत्र). It is, for example, the privilege of the predicate to be heralded by the subject and when an author ungraciously uses it before the subject, he perpetrates this defect. Note 'अनुवाद्यमनुक्त्वैव न विधेयमुदीरयेत् । न ह्यलब्धास्पदं किंचित् कुत्रचित् प्रतितिष्ठति.' Here the predicate अप्रत्ययम् is used before the subject चेतः. Hence the defect, which is removed if we emend the text as 'स्वस्मिन् प्रत्येति नो चेतः'. The figure in tha stanza is अर्थान्तरन्यास for which vide Appendix-B. It is interesting to contrast the Sūtradhāra's diffidence of his abilities with the Naṭī's confidence of success (R). The audience must have found the attitude of the two very pleasing.

i. 2. 1–एवं नु इदम्. Is it so ? नु has an interrogative force and

implies some doubt on the Naṭī's part regarding the statement which her husband has so gravely made. She, however, does not want to argue with him and cuts matters short by asking what is next to do. Really, the Sūtradhāra's general proposition does not represent the whole truth. Like all proverbs, it contains only half its portion. One may say, the more a man knows, the more confident he grows of his powers. Kālidāsa probably suggests this by putting the significant तु in the lady's otherwise perfect question of appeal. i. 2. 2—न विद्यते अन्तरम् (delay) यस्य तत् अनन्तरम् । तच्च तत् करणीयम् something which is to be done without delay. Or न विद्यते अन्तरं यस्मिन् कर्मणि यथा तथा अनन्तरम् । अनन्तरं करणीयम् । सुपेत्यनेन समासः. i. 2. 3—श्रतिप्रसादनतः than pleasing the ears. तस् is added in the sense of the ablative. Note that अन्य along with आरात्, इतर, ऋते and others governs the ablative, according to 'अन्यारादितरर्तेदिक्शब्दाञ्चूत्तरपदाजाहियुक्ते' पा. 2. 3. 29. i. 3. 4—अधिकृत्य with reference to; concerning; having made the subject i. 3. 6—ननु conveys a very gentle rebuke and may best be translated by 'why'. The Sūtradhāra means to say that the Naṭī ought to know that she should sing with reference to the summer which had just set in. अचिरप्रवृत्तम् which has recently set in or commenced. उपभोगक्षमम् suited to enjoyments.

Stanza 3 Construe :—दिवसाः सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः प्रच्छायसुलभनिद्राः परिणामरमणीयाः [च वर्तन्ते] । (आर्या)

सुभगः सलिले अवगाहः येषु wherein a plunge or immersion in water is delightful. पाटलानां संसर्गेण सुरभिः वनस्य or वने वातः येषु wherein the sylvan breeze is fragrant owing to contact with Pāṭala flowers. प्रकृष्टा छाया येषु ते प्रच्छायाः (प्रदेशाः)। तेषु सुलभा निद्रा येषु wherein sleep is easily obtained in thickly-shaded places. Note that प्रच्छाय is really an adjective and is used as a noun according to Vāmana's 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ.' परिणामे रमणीयाः delightful or charming towards their close. परिणामः रमणीयः येषाम् (whose close is charming) would also do. Here the inversion of the two words in the compound is to be accounted for by 'वाहिताग्न्यादिषु' पा. 2. 2. 37. For the general idea in this stanza compare 'प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः सदावगाहक्षमवारिसंचयः । दिनान्तरम्योऽभ्युपशान्तमन्मथो निदाघकालः समुपागतः प्रिये' Ṛs. 1. 1; also विद्धशालभञ्जिका 4. 2. The stanza explains how the season is upabhogakṣama by pointing out its upabhogya characteristics (R).

Stanza 4 Construe :—दयमानाः प्रमदाः भ्रमरैः ईषदीषच्चुम्बितानि सुकुमारकेसरशिखानि शिरीषकुसुमानि अवतंसयन्ति । (आर्याभेदः उद्गाथा गीतिर्वा नाम)

प्रमदा means a woman in the exuberance of youth (प्रकृष्टः मदः यस्याः). दयमानाः taking pity; showing kindness. Here the kindness is to be

shown by handling the flowers in a gentle manner. One would perhaps expect youthful women, fond of decoration, to use the flowers roughly. But the women, of whom the Naṭī sings, were no vandals. This is indicated by the use of the significant adjective दयमानाः. The Śirīṣa is the most delicate of Sanskrit flowers. Not merely the women but also the bees had consideration for these Śirīṣa flowers; for they kissed them only very gently (ईषदीषत् lit. very slightly). सुकुमाराः केसराणां शिखाः येषां तानि the tips of whose filaments are very delicate. As a matter of fact not merely the tips, but the filaments in their entirety, are delicate. From this point of view सुकुमाराः केसराणि एव शिखाः येषां (whose crests in the form of filaments are very delicate) would perhaps be better. Note that the construction may be improved a little by taking सुकुमारकेसराशिखानि (अत एव) भ्रमरैः etc. अवतंसयन्ति (use as ear-ornaments) is a den. verb from अवतंसः an ear-ornament. Kālidāsa often describes his women as decorating themselves with Śirīṣa flowers. We shall have proof of this in our play. Also vide R. 18. 48, 61; Me. 67; Rs. 2. 18. His women at the same time are compassionate towards trees. Śakuntalā for example would not pluck foliage from trees, though fond of decoration. Note Ku. 2. 41; R. 16. 19. Williams translates दयमानाः by 'loving or amorous.' This is not correct, as the word does not possess that sense. The difference between the descriptions of the summer as given by the Sūtradhāra and the Naṭī is noticeable. The Sūtradhāra deals with hard facts and the more or less male enjoyments of the season, while in the Naṭī's description the feeling is predominent (R).

i. 4. 1–रागे बद्धाः चित्तस्य वृत्तयः येन which fixed (all) the functions of its mind on the melody. The audience liked the song so much that it forgot to exercise any other sense-organ except that of hearing. Hence it appeared that it had centred all those functions on the melodious song. Perhaps a better way of dissolving this compound would be रागेण बद्धाः (bound, captured) चित्तस्य वृत्तयः यस्य. आलिखित इव as though drawn in a picture. The audience listened motionless to the enchanting song. Hence the fancy. i. 4. 3—सर्वतः on all sides; wherever I cast my glance. रङ्गः means primarily the stage, the theatre, then the assembly gathered there, the audience. कतमत्...आश्रित्य resorting to which Prakaraṇa. प्रकरण is a variety of dramatic composition (rūpaka) and includes such pieces as the Mṛcchakaṭika, the Mālatīmādhava etc. It is different from a Nāṭaka like the Śākuntala etc. The poet uses the word Prakaraṇa purposely. It shows how completely the Sūtradhāra had forgotten his own words which refer to a Nāṭaka that was to be put on the stage. i. 4. 4—ननु has the sense

of gentle rebuke again. आर्यमिश्रैः by your reverence. मिश्र is a title of respect and is always used in the plural. Jagaddhara in his commentary on the Mālatīmādhava paraphrases it by 'वेदान्तवेदिनः'. The plural is also used पूजार्थे and intensifies the pūjā or respect already indicated by miśra. आज्ञप्तम् is a polite equivalent for the ordinary कथितम्. i. 4. 5—प्रयोगे आधिक्रियताम् should be selected, or taken up, for acting or representation. i. 4. 6—सम्यगनुबोधितोऽस्मि I am well reminded. This shows how completely he had forgotten himself. He himself acknowledges it.

Stanza 5 Construe:—अस्मि तव हारिणा गीतरागेण, सारङ्गेण एष राजा दुष्यन्त इव, प्रसभं हृतः। (अनुष्टुभ्)।

अस्मि is an indeclinable in the sense of अहम्. हारिणा captivating, ravishing, alluring. गीतरागेण by the melody of your song. प्रसभम् (*adv.*) forcibly. प्रगता सभा विचारः यस्मिन् कर्मणि यथा तथा. अतिरंहसा of great velocity or speed. एष–With this the Sūtradhāra points to that part of the stage from which Duṣyanta is to enter. सारङ्गः a spotted antelope. सारं (spotted) अङ्गं यस्य. The Sandhi is peculiar and is known as पररूप. It is obtained only when सारङ्ग means an animal or bird. In other cases (*e. g.* when the word means a sage) we get the regular साराङ्ग. This we have according to the Vārtika 'शकन्ध्वादिषु पररूपं वाच्यम्' (सारङ्गः पशुपक्षिणोः। साराङ्गोऽन्यः। सि. कौ.)

निष्क्रान्तौ, go out of the stage, exit. Either say नटी च सूत्रधारश्च निष्क्रान्तौ, or simply अभिनेतारौ जनौ निष्क्रान्तौ. प्रस्तावना is the Introduction or Prologue. Vide Appendix A for definition.

The dramatic purpose of an Introduction is briefly to introduce the poet and the play and to prepare the audience for witnessing the piece to follow. Before the play actually starts, the audience generally becomes very impatient and sometimes rowdy and there is a lot of noise created in the theatre. The Prastāvanā must be able to quiet the audience and capture its attention. This is the most perfect and natural of Kālidāsa's Prastāvanās. The idea of making the Naṭī sing is very happy and admirably serves the purpose of silencing the audience. Even while the assembly is under the influence of the Naṭī's enchanting melody, Duṣyanta enters and the play starts. The way in which Duṣyanta is introduced is also very natural. There is a tinge of unnaturalness in the cry of the Apsarases being heard just after the Sūtradhāra's request to the audience in the Vikramorvaśīyam. The Prastāvanā to that play thus ranks lower in the order of merit. The Prastāvanā again should be short. Some dramatists make it unnaturally long by introducing all kinds of discussions in it. A long-drawn Prastāvanā tires the audience, which has a right to say

that it has assembled to witness the drama and not to listen to the views of the poet on sundry matters, or to hear an exaggerated account of his greatness and learning. Kālidāsa's Prastāvanās are all short.

This Prastāvanā is further suggestive of the poet's mature mind and well-established reputation. His Mālavikāgnmitra was exhibited on the occasion of a spring-festival, when there would be no dearth of audience even for a second-rate dramatist. Besides there, he had to establish his claim to be heard by plainly telling his audience that everything old is by no means gold. In the Vikramorvaśīyam the Śūtradhāra has, more or less helplessly, to appeal to the assembly to be attentive for one reason or another. But here the whole scene is changed. The very name of Kālidāsa is enough to attract a a large, and what is more important, a learned assembly and the Sūtradhāra's anxiety is, not how to secure a patient hearing, but how to represent adequately a new play of Kālidāsa and to please the learned. The poet now no longer appears to be hankering after the applause of the listening audience. To him the satisfaction of the learned few has now become more important. This state of mind one attains only when, after diving deep into human affairs, one comes to realise the bhūtārtha. Kālidāsa seems to have done so when he wrote his Śākuntala.

THE MAIN SCENE

[King Duṣyanta of Hastināpura is out hunting. His fancy is caught by a certain antelope in pursuit of whom he wanders far from his army and arrives near the precincts of Kaṇva's hermitage. When about to kill the antelope with an arrow, he is prevented from doing so by three ascetics, who tell him that the animal belongs to the hermitage and deserves not to be killed. The king respects the holy men's desires and receives from them invitation to go to the hermitage and experience their hospitality. On inquiry he learns that the great sage Kaṇva is not at home, but that having appointed his daughter Śakuntalā to receive the guests, has gone to Somatīrtha to pacify her adverse fate. The king accepts the invitation and proceeds towards the hermitage. Alighting at a distance from his chariot, he removes his royal raiment and prepares to enter the sacred place, when his right arm begins to throb, thus leaving him in suspense as to what it may mean.

Three young girls now make their appearance, engaged in watering trees, and one of them the king recognises to be Śakuntalā. He

is struck at their beauty and especially at that of Kaṇva's daughter. Remaining concealed behind the trees, he watches their actions and hears their conversation. Admiration of Śakuntalā's beauty now develops into love for her. At this time a bee attacks her face and the delicate girl becomes so alarmed at the assault that she cries out for help. The king takes advantage of this opportunity to introduce himself and drives away the impudent bee that was hovering round Śakuntalā's face. From inquiries made with Anasūyā and Priyaṁvadā, Śākuntalā's two friends, Duṣyanta finds out that she is really the daughter of Viśvāmitra and Menakā, that Kaṇva is merely her foster-father and that it is his intention to marry her to a suitable husband. This confirms the king's passion for her. In the meanwhile Śakuntalā is also struck at the king's appearance and readily falls in love with him. And both the lovers manifest their feelings so clearly as to be easily observed by the two friends.

At this time an elephant, frightened at the unusual sight of the king's chariot, enters the penance-grove and causes great commotion among the residents. This unsettles the girls, who repair to the hermitage, leaving the king, now not at all eager to return to his capital.]

i. 5.2– मृगं साधु अनुसरति असौ मृगानुसारी closely following a deer. शरेण सहितः सशरः। सशरश्च असौ चापश्च सशरचापः । स हस्तयोः यस्य. Or सशरः चापः ययोः तौ सशरचापौ । तादृशौ हस्तौ यस्य. सूत is really the son of a Kṣatriya by a Brāhmaṇa girl. His profession was that of a charioteer. Hence Sūta comes to mean a charioteer. Note 'क्षत्रियाद्विप्रकन्यायां सूतो भवति जातितः।' Ms. 10. 11; 'सूतानामश्वसारथ्यम्' Ibid 10. 47. i.5.3– The Sūta, according to Bharata's canon, always addressed his master as आयुष्मन् long-lived one. 'आयुष्मन्निति वाच्यस्तु रथी सूतेन सर्वदा । '. This was probably so because the charioteer was generally an old experienced servant and as such was justified in looking upon the young warrior as his child, at whose hands he rightly deserved respect. Sometimes, he served successive monarchs. Sumantra, for example, was properly the charioteer of Daśaratha. But he did service to Rāma and also to the son of Lakṣmaṇa. 'Long-lived one' was further a specially appropriate form of address to those, who always stood in imminent danger of their life. And the warriors' safety often depended on their charioteers' skill.

Stanza 6 Construe :—कृष्णसारे अधिज्यकार्मुके त्वयि च चक्षुर्ददत् [अहं] मृगानुसारिणं साक्षात् पिनाकिनं पश्यामि इव । (अनुष्टुभ्)

कृष्णसारे on the black and spotted antelope. अधिरूढं ज्यामधिज्यम् (प्रादिसमासः)। अधिरूढा ज्या येन तत् इति वा (बहुव्रीहिः)। कर्मणे प्रभवति तत् कार्मुकम्। अधिज्यं कार्मुकं यस्य. पिनाकी is Śiva, because the name of his bow is Pināka. Great warriors had special names for their bows. Viṣṇu's bow is known as Śārṅga, Arjuna's Gāṇḍīva. The reference is to the story of the destruction of the gods' sacrifice by Śiva. The gods once performed a sacrifice, but not understanding properly Śiva's greatness, did not offer him a portion therein. Śiva grew indignant, took his bow and presented himself to where the gods were performing. With a terrible arrow he struck the Yajña at heart, who, assuming the form of a deer, flew into the sky, followed by Śiva. Vide म. भा. सौप्तिकपर्व 18 'ता वै रुद्रमजानन्त्यो याथातथ्येन देवताः। नाकल्पयन्त देवस्य स्थाणोर्भागं नराधिप ॥ 3.. ततः क्रुद्धो महादेवस्तदुपादाय कार्मुकम्। आजगामाथ तत्रैव यत्र देवाः समीजिरे ॥ 8... ततः स यज्ञं विव्याध रौद्रेण हृदि पत्रिणा। अपक्रान्तस्ततो यज्ञो मृगो भूत्वा सपावकः ॥ 13 स तु तेनैव रूपेण दिविस्थो वै व्यराजत। अन्वीयमानो रुद्रेण युधिष्ठिर नभस्थले ॥ 14'. The same story, in somewhat a different form, occurs again, in Śāntiparvan 289 from which we know that Śiva was once sitting at ease with his wife on a peak of mount Meru, waited upon by gods and demi-gods, sages and demons etc. In the meanwhile Dakṣa was performing his celebrated horse-sacrifice and invited all the gods except Śiva. When they all started in their aerial cars, Umā asked her husband why he was not going. Śiva told her that the gods had not ordained him a share in sacrifices. Umā observed she was exceedingly grieved to see that a great, unconquerable and unassailable god like Śiva should be denied a share in sacrifices. Śiva understood what was passing in her mind, resorted to his yogic powers and destroyed the sacrifice by means of his followers. The Yajña then became a deer and flew into the sky. Śiva followed him with a bow and an arrow. Note 'ततः स यज्ञो नृपते वध्यमानः समन्ततः ॥ 35 आस्थाय मृगरूपं वै खमेवाभ्यगमत्तदा। तं तु यज्ञं तथारूपं गच्छन्तमुपलभ्य सः ॥ 36 धनुरादाय बाणेन तदान्वसरत प्रभुः।...37'. Adhyāya 290 of the same Parvan again relates how the same Yajña of Dakṣa was decapitated by Vīrabhadra, whom Śiva had created from his mouth. Vide also Vāyupurāṇa 30. 156-15, for a similar version. Compare 'तत्प्रसुप्तभुजगेन्द्रभीषणं वीक्ष्य दाशरथिराददे धनुः। विद्रुतक्रतुमृगानुसारिणं येन बाणमसृजद् वृषध्वजः ॥' R. 11. 44. Mythology knows of another famous occasion on which Śiva had followed a deer with his dreadful bow. Brahmā was once tempted to entertain an incestuous passion for his daughter Sandhyā, who, becoming ashamed of his intention, assumed the form of a doe. Brahmā thereupon became a deer and followed her. Śiva on seeing this, shot an arrow from his dreadful Pināka bow and cut off the head of Brahmā, who remained suspended in the

sky in the form of the constellation Mṛgaśiras or the Orion, and the arrow of Śiva became the constellation Ārdrā, which always chases it. Vide 'प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरं गतं रोहिद्भूतां रिरमयिषुमृष्यस्य वपुषा। धनुष्पाणेर्यातं दिवमपि सपत्राकृतममुं त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभसः॥' महिम्नस्तोत्र 22. The figure is उत्प्रेक्षा.

Stanza 7 Construe :—पश्य [अयं पुनः इदानीमपि] अनुपतति स्यन्दने ग्रीवाभङ्गाभिरामं [यथा स्यात्तथा] मुहुः बद्धदृष्टिः [सन्], शरपतनभयात् पश्चार्धेन पूर्वकायं भूयसा प्रविष्टः [सन्], श्रमविवृतमुखभ्रंशिभिः अर्धावलीढैः दर्भैः कीर्णवर्त्मा [सन्], उदग्रप्लुतत्वाद्वियति बहुतरम् उर्व्यां [तु] स्तोकं प्रयाति। (स्रग्धरा)

पश्य has the whole sentence as its object. Already the antelope had drawn the king far away. 'Again even now' he was running fast. This made the king admire the animal's stamina, which enabled him to run as fast as ever inspite of the long distance already traversed (R). अनुपतति closely following. स्यन्दते धावति इति स्यन्दनः a chariot. ग्रीवायाः भङ्गः तेन अभिरामं यथा स्यात् तथा. This is an adverb and qualifies the दृष्टिबन्धक्रिया in बद्धदृष्टिः. The stag was running fast and the chariot was closely following him In order to judge how far the chariot had arrived, the stag was repeatedly fixing his gaze on the chariot with the turn (भङ्गः) of his neck. This made him appear very graceful. The propriety of बद्ध (riveted, fixed) is that it was not merely a casual glance that the stag was casting at the pursuing chariot, but that it was steadfastly looking at it now and then. The very life of the stag depended on the distance that he would be able to maintain between him and the chariot. Consequently he had occasionally to fix his gaze very carefully on the chariot in order not to allow it to come within dangerous neighbourhood. बद्धदृष्टिः is therefore better than दत्तदृष्टिः, which is rather tame. शरपतन...प्रविष्टः entering the forepart of his body with the hinder half. It is on the hinder half that the arrow would fall. The deer, therefore, had withdrawn it through fear into the forepart. Really the construction should be मृगेण पश्चार्धः पूर्वकायं प्रवेशितः... But the poet identifies the deer with the hinder half and then uses अभेदे करणे तृतीया (R). अपरश्चासौ अर्धश्च पश्चार्धः, according to the Vārtika 'अपरस्यार्द्धे पश्चभावो वक्तव्यः'. पूर्वं कायस्य पूर्वकाय. This is obtained according to 'पूर्वापराधरोत्तरमेकदेशिनैकाधिकरणे' पा. 2. 2. 1 (अवयविना सह पूर्वादयः समस्यन्ते एकत्वसंख्याविशिष्टश्चेदवयवी । षष्ठीसमासापवादः । पूर्वं कायस्य पूर्वकायः. । अपरकायः । सि. कौ.). कीर्णं वर्त्म येन सः कीर्णवर्त्मा who strewed his track. This is technically called a सापेक्ष समास, for the sense of the compound is not complete, the expectancy (अपेक्षा) as to what he strewed his track with remaining unsatisfied. The same fact is differently expressed by saying that

the compound is faulty, inasmuch as दर्भैः is construed with कीर्ण, which is only a part of the compound. Properly we should have दर्भकीर्णवर्त्मा. The stock example of such sāpekṣa compounds is देवदत्तस्य गुरुकुलम्, where देवदत्तस्य is construed only with गुरु. Language, however, allows such compounds in spite of their technical defect (सापेक्षत्वेऽपि), for, as is argued, the word fulfilling the expectancy is easily understood (गमकत्वात्). उदग्रप्लुतत्वात् owing to his lofty or high boundings. The deer jumped high into the sky, just touched the earth for a second and jumped again. Thus he appeared to travel more in the sky than on earth (R). उर्वी the earth. This stanza is a beautiful example of स्वभावोक्ति. It has been quoted in K. P. 4 as an example of भयानकरस.

i. 7. 1–अनुपतत एव मे—This should be understood as the usual कर्तरि षष्ठी, or better as अनादरे षष्ठी. The king means to say: He was just within my sight. I am closely following him. Yet inspite of this I can see him now only with difficulty. How is this ? (R). i. 7. 2–उद्घातः (उत्+हन्) an upward shock. उद्घातिनी (the ground) which causes upward shocks; hence, uneven or rugged. रश्मिसंयमनात् by drawing in (lit. curbing) the reins. मन्दीकृतः slackened. Dissolve this as न मन्दः अमन्दः । अमन्दः मन्दः कृतः मन्दीकृतः. This is technically known as a च्वि form, which is obtained when a certain thing, which is not some other thing, is metaphorically looked upon as having become that other thing, according to 'कृभ्वस्तियोगे संपद्यकर्तरि च्विः' पा. 5. 4. 50 and (वार्तिक) 'अभूततद्भाव इति वक्तव्यम्' (विकारात्मतां प्राप्नुवत्यां प्रकृतौ वर्तमानाद् विकारशब्दात् ('तस्य प्रकृतौ वर्तमानत्वं गौण्या वृत्त्या' लघुशब्देन्दुशेखरः) स्वार्थे च्विर्वा स्यात् करोत्यादिभिर्योगे । अकृष्णः कृष्णः संपद्यते, तं करोति-कृष्णीकरोति । ब्रह्मीभवति । गङ्गीस्यात् ।...दोषाभूतमहः । दिवाभूता रात्रिः । सि. कौ.). This technical use of च्वि is best illustrated by Kālidāsa's 'अमुं पुरः पश्यसि देवदारुं पुत्रीकृतो ऽसौ वृषभध्वजेन ।' R. 2.36, where we know that the tree, though not really a son of Śiva, is accepted by Śiva as such. Hence च्वि is there appropriately used. In fact, as pointed out by Nāgeśa in his Śekhara, the real province of च्वि is there where we have a metaphorical use of the word *e. g.* 'पयोधरीभूतचतुःसमुद्राम्' R. 2. 3. The student should remember this point well, as it is not understood by many people. But in literature we often come across examples where च्वि is not used in the strict sense of अभूततद्भाव. This must be classed as poetical licence. The present मन्दीकृतः does not possess the strict च्वि sense. For the speed of the chariot was really slackened and there was no such thing as the really 'not slackened' speed being looked upon as 'slackened'. We shall again meet with this loose use of च्वि. विप्रकृष्टम् अन्तरं यस्य whose distance or interval is excessive or very long. i. 7. 3–सम...स्ते by you who are

on level ground. The genitive is used in the sense of the instrumental. i. 7. 4–दुरासदः (दुःखेन आसाद्यते असौ) difficult to be overtaken or caught. While the charioteer was just explaining to his master the reason why the deer had advanced to a long distance, the chariot was moving on, and, actually covering the entire rugged ground, came to a level place. Hence the Sūta says ' samprati '. i. 7. 5–अभीषवः the reins. The word is either अभीषुः or अभीशुः (*m*). i. 7. 6–रथवेगं निरूप्य gesticulating the speed of the chariot. It was not possible to represent on the stage a chariot in full speed, even though we supposed that one was actually brought. The business of showing to the audience that the chariot was moving fast was therefore left to certain gesticulations on the part of the charioteer. रथवेगं निरूप्य thus really means 'having gone through the necessary gesticulations in order to create an impression of the speed of the chariot.' निरूप्य and नाटयित्वा occurring below are to be similarly explained.

Stanza 8 Construe:—रश्मिषु मुक्तेषु [सत्सु] अमी रथ्याः निरायतपूर्वकायाः, निष्कम्पचामरशिखाः, निभृतोर्ध्वकर्णाः आत्मोद्धतैः रजोभिरपि अलङ्घनीयाः [सन्तः] मृगजवाक्षमया इव धावन्ति । (वसंततिलका)

रश्मिः (the reins) is the same as अभीषुः above or प्रग्रहः below (i. 15.4). नितराम् आयतः पूर्वकायः येषाम् the fore-part of whose bodies is fully stretched out. This is a characteristic position of horses when they run at full speed. निष्कम्पाः चामराणां शिखाः येषाम्. The Cāmara or chowrie was made of the white bushy tail of the Camarī or Yak and was placed as an ornament between the ears of the horse. As the horses ran with great velocity, the Cāmaras lost their play and became quiverless, like a flag borne rapidly against the wind. Compare 'चित्रन्यस्तमिवाचलं हयशिरस्यायामवच्चामरम् ।' V.i.4. निभृताः ऊर्ध्वाश्च कर्णाः येषाम्. A horse's ears are always inclined upwards. They never droop down like those of an ox or a donkey. What this compound means is that they were motionless *and* erect. Perhaps the compound could be better solved as निभृतं यथा स्यात्तथा ऊर्ध्वाः etc. The ears are generally ऊर्ध्व, but now they were steadily so. Williams explains निभृत as 'bent backwards' and remarks, 'The ears of a horse while running at full speed would be not only erect, but probably bent backwards so as to present the least resistance to the wind'. This is good reasoning, but निभृत hardly means 'bent backwards'. आत्मोद्धतै...नीयाः–We must suppose that the wind was favourable *i. e.* blowing from behind. Yet even the dust raised by the horses could not overtake them. What of others? This means that they were running faster than the wind (R). It will be noticed that in construing the stanza we have shifted अपि

from its place and put it after रजोभिः. Even in its own place it makes excellent sense. The idea then is: What of the dust raised by the rims of the wheels etc. That, of course, was left far behind. For, the dust raised by even themselves could not overtake the horses. For similar idea note 'तूर्णं प्रणेत्रा कृतनादमुच्चकैः प्रणोदितं वेसरयुग्यमश्वानि। आत्मीयनेमिक्षतसान्द्रमेदिनीरजश्चयाक्रान्तिभयादिवाद्रवत्॥ 'Śi. 12. 19. मृग...क्षयमेव as though out of impatience at, or intolerance of (अक्षमा) the speed of the deer. This supplies a poetical reason as to why the horses ran so speedily. रथ्याः horses, according to 'तद्वहति रथयुगप्रासङ्गम्' पा. 4. 4. 76 (रथं वहति रथ्यः। युग्यः। वत्सानां दमनकाले स्कन्धे काष्ठमासज्यते स प्रासङ्गः। तं वहति प्रासङ्ग्यः। सि. कौ.).

i. 8. 1—सत्यम् shows the king fully agrees with what the charioteer says, regarding the impatience of the horses at the deer's speed. हरितः (acc. plu.) the horses of the sun. हरीन् the horses of Indra. अतीत्य surpassing. His horses appeared to the king to surpass those of the sun and Indra. In the Ṛgveda हरी, हरयः and हरिभिः are often used to designate the horses of Indra, while the sun's horses are referred to by हरितः. The Nighaṇṭu again, while enumerating the different vehicles of the gods, says 'हरी इन्द्रस्य, हरितः आदित्यस्य' 1. 15. Indra is thus called हरिहय, हरिवाहन or हरियोजन, while the sun is known as हरिदश्व. Another way of explaining the line is to take हरितः as genitive in the sense of सूर्यस्य and च in the sense of अपि. This means 'surpassing even the horses of the sun.' A third way is to take हरितः as an adjective, meaning 'green' and च = अपि again. Thus the sense is 'surpassing even the green horses' *i. e.* the sun's horses whose colour is green. It will be seen that in view of the specialised sense of हरित् and हरि, the first explanation is to be preferred. It should be noted that अतीत्य वर्तन्ते is a clumsy expression. अतियान्ति would have been enough. Then again, reference to the horses of the sun and Indra by their Vedic technical names makes the sentence a bit pedantic. तथा हि to explain the same in detail. The following stanza justifies the hyperbole indulged in the preceding line.

Stanza 9 Construe:—यद् आलोके सूक्ष्मं तत् सहसा विपुलतां व्रजति, यद् अर्द्धा विच्छिन्नं तत् कृतसन्धानमिव भवति, यत् प्रकृत्या वक्रं तदपि नयनयोः समरेखं [भवति], रथजवात् मे क्षणमपि किंचित् दूरे न पार्श्वे न। (शिखरिणी)

आलोके सूक्ष्मं minute to sight or view. An object appeared minute owing to the great distance. In a moment the distance was covered and suddenly the object attained magnitude (विपुलता). Such was the speed of the chariot. अद्धा really. 'अद्धा प्रत्यक्षसत्ययोः' वैजयन्ती,

'स्फुटेऽवधारणे तत्त्वे चाद्धा प्रोक्ता मनीषिभिः.' विच्छिन्न broken, disconnected, disjointed. कृतं सन्धानं (joining together) यस्य तत्. Things, which really were disconnected appeared to have been joined together. The reading अर्धे विच्छिन्नम् for अद्धा विच्छिन्नम् does not make good sense. अर्धे has no special significance. प्रकृत्या by nature, really. This corresponds to अद्धा in the above line. समा रेखा यस्य तत् of a straight line; straight. नयनयोः signifies that merely to his eyes crooked things appeared straight. Not that they actually became so. पार्श्वे at my side. रथजवात्–this supplies the reason for the phenomena described in all the four lines. It was really owing to the speed with which the chariot was moving that the king experienced all these things. There is a purpose in putting रथजवात् at the end, though one may expect to find it in the beginning. The wonderful phenomena that were presented to his view so struck the king that he had no time to think of the cause to which they were due. It was only when he went to the end of his description that his surprise lessened a little and he thought of the cause. All these phenomena are observed by a passenger when he travels by the modern mail trains with their speed of a mile a minute.

i. 9. 1––व्यापाद्यमानम् being killed. This present participle is really used for the future *viz.* व्यापत्स्यमानम्. For the deer was not actually being killed then, but it was to be killed presently. The present can be used for the near past or future, according to 'वर्तमानसामीप्ये वर्तमानवद्वा' पा. 3. 3. 131 ('वर्तमाने लट्' इत्यारभ्य 'उणादयो बहुलम्' इति यावत् येनोपाधिना प्रत्यया उक्तास्ते तथैव वर्तमानसमीपे भूते भविष्यति च वा स्युः । कदा आगतोऽसि । अयमागच्छामि, अयमागमम् । कदा गमिष्यसि । एष गच्छामि गमिष्यामि वा । सि. कौ.). शरसंधानं नाटयति—This seems to suggest that the king did not really carry a bow and an arrow in hand. For, we are told that he merely gesticulates aiming the arrow. Or we may say that though he possessed the bow and the arrow (we are told he entered on the stage with these and we know from below that he hands these over, to his charioteer when he enters the hermitage), he *viz.*, the actor did not know how to take aim with them and hence the use of नाटयति. The gesticulation, therefore, refers to aiming alone. i. 9. 3, 4—बाण ...अन्तरे in the interval of the deer who is within the range of your arrow. The hermits stood in double danger of their life. If the king shot his arrow, it would pierce them. Moreover, if the chariot moved with the same speed, it was sure to run over them. The king was taking aim with his arrow when the presence of the hermits was brought to his notice. He stopped, but realised that the hermits

might yet be run over by the chariot. So he asked his charioteer to check the horses (प्रगृह्यन्तां वाजिनः) and did so with great haste (संभ्रमः), which was due to his consciousness that a moment's delay meant the ruin of the anchorites (R). बाणस्य पन्थाः बाणपथः तस्मिन् वर्तते असौ तस्य. बाणपथ: means the way along which the arrow would travel *i. e.* its range. पथिन् becomes पथ at the end of a compound according to 'ऋक्पूरब्धूःपथामानक्षे' पा. 5. 4. 74. The reading बाणपातवर्तिनः would mean that the deer was exactly at the place where the arrow would fall. Besides बाणपातवर्ती is not a good phrase. Some take बाणपथवर्तिनः or बाणपातवर्तिनः as an adjective to तपस्विनः. This is not good. The idea that the sages were within the range of the king's arrow is clearly expressed by the word अन्तरे (in the interval between the chariot and the deer). Further, it is natural for the charioteer to remark that the deer was within the range of the king's arrow, when it was owing to his skill that the great distance was covered and the king enabled to take his aim. i. 9. 7—आत्मनातृतीयः (with himself as the third) is an instrumental Aluk compound, formed according to 'आत्मनश्च' पा. 6. 3. 6 (आत्मनस्तृतीयाया अलुक् स्यात्) 'पूरण इति वक्तव्यम्' वार्तिक (पूरणप्रत्ययान्ते उत्तरपदे इत्यर्थः । आत्मनापञ्चमः । (सि. कौ.). वैखानसः means a forest-dweller, a hermit. It is derived as विखनसं ब्रह्म वेत्ति असौ. The word विखनस् *m* also means Brahmā. Note 'न खलु गोपिकानन्दनो भवानखिल देहिनामन्तरात्मदृक् । विखनसार्थितो विश्वगुप्तये सख उदेयिवान् सात्वतां कुले ॥' भागवत 10. 31. 4. So the derivation may as well be विखनसं ब्रह्माणं वेत्ति तपसा असौ. Brahmā (*m*) and Brahman (*n*) are many a time identified, as the former represents only an aspect of the latter. Another derivation of वैखानस is that the word originally meant a वानप्रस्थ or a man in the 3rd stage of life. He was so called, because he was supposed to follow the rules laid down in the sūtras ascribed to a sage called विखनस्. Afterwards the word came to mean hermit in general. See Manusmṛti 6, 21 and नन्दन's commentary thereon, which says, '**वैखानसमिति विखनसा प्रणीतं सूत्रम्** । तत्र हि वानप्रस्थधर्मस्य पूर्ण उपदेशः क्रियते ।' Note also 'वैखानसो वनेवासी **वानप्रस्थश्च तापसः**' वैजयन्ती. i. 9. 8—आश्रमस्थः मृगः आश्रममृगः a deer belonging to the hermitage *i. e.* its precincts. It was not a wild deer who was nobody's property.

Stanza 10 Construe :—अस्मिन् मृदुनि मृगशरीरे अयं बाणः पुष्पराशौ अग्निरिव न खलु न खलु संनिपात्यः । हरिणकानाम् अतिलोलं जीवितं च क्व, निशितनिपाताः वज्रसाराः ते शराश्च क्व । (मालिनी)

संनिपात्यः should be made to fall, descend or alight ; should be planted. न खलु न खलु the repetition shows the great confusion and agitaion of the hermit's mind. He is all haste to save the life of the

deer. Out of the two readings पुष्पराशौ and तूलराशौ, पुष्पराशौ is to be preferred. The idea uppermost in the hermit's mind, which he wants to impress on the king, is the extreme incongruity between the delicate and beautiful deer and the arrows. This has actually found expression in the latter half of the stanza. पुष्पराशौ leads to that incongruity more naturally than तूलराशौ. The hermit seems to appeal more to the king's sentiment and his sense of the beautiful than to his mercy. By shooting his arrow at the deer the king would not only be killing an innocent, pitiable being, but would be committing vandalism of the same kind as that of a man throwing fire on a heap of tender flowers. Besides, the simile of flowers and fire is likely to suggest more readily to a dweller in a forest than that of a heap of cotton and fire. The latter has a tinge of पौरत्व about it and would have been appropriate in the mouth of one, who is accustomed to see or hear of bales of cotton being burnt. तूलराशौ no doubt has the advantage of suggesting immediate destruction of the deer. No sooner would the arrow fall than the deer would be no more, even like a heap of cotton when brought into contact with fire. But we believe that the hermit does not want to suggest this. That would not serve his purpose. Everybody knows that the deer is a frail animal and would not survive the stroke of an arrow. There is no point in harping on the same tune. बत shows how sorry the speaker is to see the king bringing together these most incongruous objects. The use of two क्वs shows the great incongruity existing between two things. हारिणकः the poor, pitiable deer. The क is added in the sense of अनुकम्पा or compassion, according to ' अनुकम्पायाम् ' पा. 5. 3. 76 (पुत्रकः अनुकम्पितः पुत्र इत्यर्थः । सि. कौ.). अतिलोल extremely fragile. One arrow is quite sufficient to do them to death. निशितः निपातः येषां ते whose fall or descent is sharp. निशित (p. p. p. from नि + शो श्यति) sharp, keen. The descent of arrows is said to be sharp, because the arrows had sharp points. The compound, therefore, involves a kind of transferred epithet. For similar expression compare ' असह्यहुंकारनिवर्तितः पुरा पुरारिमप्राप्तमुखः शिलीमुखः । इमां हृदि व्यायतपातमक्षिणोद्विशीर्णमूर्तेरपि पुष्पधन्वनः ' कुमारसंमव v. 54 ; ' क्रौञ्चाद्रिरुद्दामदृषद्दृढोऽसौ यन्मार्गणानर्गलशातपाते । अभून्नवाम्भोजदलाभिजातः स मार्गवः सत्यमपूर्वसर्गः ' काव्यप्रकाश X quoted under विरोध. वज्रसाराः of the strength of the adamant. This suggests the king's likeness to Indra. The hermit wants to tickle the king by paying him this compliment. Further, a great king, even as great as Indra, trying to kill a poor fragile deer ! Oh, what a great incongruity ! Note that वज्रसाराः is a peculiar compound, belonging to the मृगलोचना class. Dissolve it as वज्रस्य सारः वज्रसारः । वज्रसार इव सारो येषां ते वज्रसाराः and not वज्रसारसाराः. This

we obtain according to the Vārtika 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' on 'अनेकमन्यपदार्थे' पा. 2. 2. 24. This Vārtika is not found in the सि. कौ. The Mahābhāṣya comments on it is follows: 'सप्तमीपूर्वस्योपमानपूर्वस्य च बहुव्रीहिर्वक्तव्यः उत्तरपदस्य च लोपो वक्तव्यः। कण्ठेस्थः कालोऽस्य कण्ठेकालः। उष्ट्रमुखमिव मुखमस्योष्ट्रमुखः खरमुखः।'

Stanza 11 Construe :— तत् साधुकृतसन्धानं सायकं प्रतिसंहर। वः शस्त्रम् आर्तत्राणाय, अनागसि प्रहर्तुं न। (अनुष्टुभ्)

तत् therefore *i. e.* because your action is so improper. साधु यथा तथा कृतं संधानं यस्य which has been well aimed. From the king's attitude the hermit could easily see that he had aimed his arrow well. साधु as an adverb of the संधानक्रिया is necessary. It serves to ennoble the king's character. A good archer is unwilling to retract his arrow when once he takes his aim. Yet the king did so inspite of his having well aimed his arrow. How great was his regard for ascetics! सायकम् (स्यति खण्डयति असौ तं) the arrow which is about to cut the deer. वः refers to the Kṣatriyas in general and especially the kings of the Puru race. अनागसि at the innocent. न विद्यते आगः (sin, fault) यस्य सः अनागाः तस्मिन्. Verbs like क्षिप्, मुच्, अस्, having the sense of 'throwing' or 'darting' govern the locative of the object against which anything is thrown. In stanza 10 the hermit appeals to the king's sentiment. The appeal, he observed, had the required effect. In this stanza he, therefore, proceeds to give him direct command to take back his arrow. The second line further implies censure to the king (R). His weapon was meant for one purpose, he was using it for another! i. 11. 1– एष shows the king's readiness to abide by the hermit's desires. i. 11. 2–पुरु...दीपस्य who is the brilliant illuminator of Puru's race. प्रकर्षेण दीपयति असौ प्रदीपः.

Stanza 12 Construe:—पुरोर्वंशे यस्य जन्म [तस्य] तव इदं युक्तरूपम्। एवंगुणोपेतं चक्रवर्तिनं पुत्रम् आप्नुहि। (अनुष्टुभ्)

प्रशस्तं (अतिशयेन) युक्तं युक्तरूपम् exceedingly worthy or proper. The affix रूप is applied in the sense of प्रशंसा or excellence, the excellence in the present case being the excess (अतिशय), according to 'प्रशंसायां रूपप्' पा. 5. 3. 66 (सुबन्तात्तिङन्ताच्च। प्रशस्तः पटुः पटुरूपः। प्रशस्तं पचति पचतिरूपम्। सि. कौ.). चक्रवर्तिन् the universal monarch, one whose dominions extend as far as the sea (समुद्रपर्यन्तभूमीश्वरः). व्या. सु. explains the word as 'चक्रे भूमण्डले राजमण्डले वा वर्तितुं शीलमस्य। यद्वा चक्रं सैन्यं वर्तयितुं सर्वभूमौ चालयितुं शीलमस्य'. According to नारद kings are of three kinds, सम्राट्, सकर and अकर. Of these सम्राट्, also known as चक्रवर्ती, means that king who receives tribute from all other monarchs. Read 'राजा तु त्रिविधो ज्ञेयः सम्राट् च सक-

रोऽकरः । सर्वेभ्यः क्षितिपालेभ्यो नित्यं गृह्णाति वै करम् ॥ स सम्राडिति विज्ञेयश्चक्रवर्ती स एव हि । मासि मासि करं दद्यात् प्रत्यब्दं च तथैव च । सकरः स तु विज्ञेयो राजलक्षणसंयुतः ॥ करं संदेशव्याजेन यो ददाति हि स्वेच्छया । अधीश्वरं तमेवाहुः शास्त्रे शास्त्रविदो जनाः॥' quoted in the राजनीतिरत्नाकर of चण्डेश्वर. Also note the following stanza wherein both these senses of चक्रवर्ती are combined in an interesting way: 'तव तन्वि कुचावेतौ नियतं चक्रवर्तिनौ । आसमुद्रक्षितीशोऽपि भवान् यत्र करप्रदः ।।' उद्भट. This stanza suggests that the king was childless, but that he would obtain a son in the near future.

i. 12. 2–प्रतिगृहीतम् accepted. Supply भवद्वचः. The hermits pronounced the blessing which the king humbly accepted. i. 12. 3–समिदाहरणाय for fetching fuel. This is equal to समिधः आहर्तुम्. For the dative of an abstract noun is used to express the sense of the infinitive of purpose from the same root, according to 'तुमर्थाच्च भाववचनात्' पा. 2. 3. 15 (भाववचनाच्चेति सूत्रेण यो विहितस्तदन्ताच्चतुर्थी स्यात् । यागाय याति । यष्टुं यातीत्यर्थः । सि. कौ.). The Vaikhānasa purposely tells the king that he is out for fetching fuel in order to suggest to him that it is not possible for him to accompany the king to the hermitage (R). एषः–With this he points to the hermitage with his hand. i. 12. 4–कुलपतिः the Lord of a Group (कुलम्) i. e. of a group of sages, the Master-sage. This was a title of great honour. Technically it meant a sage, who fed and taught ten thousand pupils. Note 'मुनीनां दशसाहस्रं योऽन्नपानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥.' मालिनीतीरे इति अनुमालिनीतीरम् is an Avyayībhāva compound in the sense of a case (here the locative), according to 'अव्ययं विभक्तिसमीपसमृद्धि etc' (a long Sūtra) पा. 2. 1. 6. अन्यकार्यातिपातः interference with, or neglect of other duties. The hermit invites the king to visit the hermitage, but not at the neglect of his other duties. आतिथेयः (अतिथिषु साधुः) fit or suitable for guests. The word is formed by the addition of the taddhita affix ढञ् (एय), which when applied to पथिन्, अतिथि, वसति and स्वपति has the sense of 'useful in' or 'good for', according to 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा. 4. 4. 104 (पथि साधु पाथेयम् । आतिथेयम्).

Stanza 13 Construe:—तपोधनानां प्रतिहतविघ्नाः [अत एव] रम्याः क्रियाः समवलोक्य, 'मौर्वीकिणाङ्कः मे भुजः कियत् रक्षति' इति ज्ञास्यसि । (आर्या)

The stanza supplies another reason why the king should visit the hermitage. प्रतिहताः विघ्नाः यासाम् whose obstacles were warded off or removed. It was the king who did this. Hence the rites would be pleasing to him, as he would directly witness therein the happy result of the protection he afforded to the hermits. मौर्वीकृतः किणः मौर्वीकिणः (मध्यमपदलोपी समासः) । मौर्वीकिणः अङ्कः यस्य marked with the scar of

the bow-string. मूर्वायाः विकारः मौर्वी. The bow-string was so called, because it was prepared from the very tough elastic threads, extracted from the leaves of the Mūrvā plant (Aletris). Having arms marked with scars of the bow-string was considered a sign of a great and experienced warrior. Compare 'तदेतदाजानुविलम्बिना ते ज्याघातरेखाकिणलाञ्छनेन । भुजेन रक्षापरिघेण भूभेरुपैतु योगं पुनरंसलेन ॥' R.16. 84; also 18.48 में भुजः— Note that in Sanskrit there is no indirect construction. कियत् how much; to what extent; how efficiently.

i. 13. 1–सन्निहितः present. i. 13. 2.—इदानीमेव (just now) shows that there is no chance of Kaṇva's early return, as he has only recently gone away. अतिथिसत्काराय=अतिथिसत्कारं विधातुम् to offer hospitality to guests. When the sense of an infinitive of purpose is suppressed in a sentence, the object of that infinitive is put in the dative case, according to 'क्रियार्थोपपदस्य च कर्मणि स्थानिनः' पा. 2. 3. 14 (क्रियार्था क्रिया उपपदं यस्य तस्य स्थानिनोऽप्रयुज्यमानस्य तुमुनः कर्मणि चतुर्थी स्यात् । फलेभ्यो याति फलान्याहर्तुं यातीत्यर्थः । सि. कौ.). अतिथि is derived from अत् (अतति) 'to go' by the addition of इथिन्, according to 'ऋतन्यञ्जिवन्य etc.' उणादिसूत्र 4. 2 and literally means one who is always travelling. Manu defines an atithi as 'एकरात्रं तु निवसन्नतिथिर्ब्राह्मणः स्मृतः । अनित्यं हि स्थितो यस्मात्तस्मादतिथिरुच्यते ॥' Ms. 3. 102. कुल्लूकभट्ट explains it as 'अनित्यावस्थानान्न विद्यते द्वितीया तिथिरस्येत्यतिथिरुच्यते one who owing to his travelling habits does not stay at one place for a second day'. It may also mean one who does not know what the date is owing to his constant travelling (न विद्यते तिथिरस्य). Vide also पराशरस्मृति 1. 42. Yāska derives it as 'अतिथिरभ्यतितो गृहान् भवति । अभ्येति तिथिषु परगृहाणि वा परकुलानि वा' निरुक्त 4. 4. 5. i. 13. 3–प्रतिकूलम् adverse, unfavourable. Note that in प्रतिकूल we have a metaphor from navigation. प्रतिकूल means the wind that is unfavourable (प्रति) for reaching the bank (कूलम्). अनुकूल on the other hand means the wind that is favourable (अनु) for the bank. Then the two words came to mean simply unfavourable and favourable. शमयितुम् to pacify. सोमतीर्थ is the same as Prabhāsa, near the temple of the celebrated Somanātha. It is so called because Soma or the moon was here cured of the consumption brought upon him by the imprecation of Dakṣa, his father-in-law. This speech of the Vaikhānasa is full of suggestions. First, we know that the Master-sage Kaṇva is out and that he is not likely to return soon. For, he has only recently gone and has gone to Prabhāsa which is far away from Hastināpura. Yet he has made arrangements for the reception of guests in his absence and the king need not feel uneasy on that account (R). The poet very cleverly manages to keep Kaṇva out at this time. His presence would have been an

impediment to the progress of love between Duṣyanta and Śakuntalā. Now the lovers are left completely to themselves. Secondly, the sage's daughter Śakuntalā, we know, is a grown up girl. Kaṇva can safely entrust to her the responsible task of receiving guests etc. This prepares us for Kaṇva's approval of Śakuntalā's step in marrying Duṣyanta. And thirdly, we know that there is something untoward in Śakuntalā's destiny. Her life is not quite a bed of roses. There is misery in store for her. But we are at the same time consoled by the fact that Kaṇva's efforts will reduce her troubles as much as possible. Thus we have a dim reflection of future events–Śakuntalā's being cursed by Durvāsas, her consequent rejection by the king and her subsequent union with her husband. It may be remembered here that it does not lie in our hands to change the entire course of our destiny. What we can do by pacifications of the kind for which Kāśyapa had gone to Somatīrtha is to make the evil effects of our stars as less poignant as possible. This was what Kaṇva also did. i. 13. 4—सा...कथयिष्यति—The construction is idiomatic. The king would go and see Śakuntalā and as the representative of Kaṇva pay her his respects. She would thereby come to know what devotion he had for her father and report the fact to him when he would return. This speech also indicates that the king knows full well that Kaṇva will not return soon. पश्यामि is the present for the near future. विदितभक्तिम्—This violates Pāṇini's rule ' स्त्रियाः पुंवद्भाषितपुंस्कादनूङ् समानाधिकरणे स्त्रियामपूरणीप्रियादिषु ' पा. 6. 3. 36. In forming a समानाधिकरणबहुव्रीहि, if the first member be a feminine word, of which a masculine form also exists, and if it does not end in ऊ (*i. e.* ends in आ or ई), it assumes the masculine form when it is followed by a feminine word. This, however, does not happen when the first member is followed by a feminine ordeal (*e. g.* द्वितीया, पञ्चमी etc.), or by words like प्रिया, मनोज्ञा, कल्याणी, सुभगा, भक्ति, etc. Hence if we dissolve our compound as विदिता भक्तिर्यस्य, we shall obtain विदिताभक्तिः, as भक्ति is included in the प्रियादि class. विदितभक्ति, therefore, is one of the few well-known deviations from Pāṇini found in Kālidāsa's works. Other examples of the same are 'नृत्तारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां। शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या॥' Me. 38; ' दृढभक्तिरिति ज्येष्ठे राज्यतृष्णापराङ्मुखः । मातुः पापस्य शुद्ध्यर्थं प्रायश्चित्तमिवाकरोत् ॥ R. 12. 19. Scholiasts, however, defend Kālidāsa. Two ways are proposed. (1) The भक्ति included in the प्रियादि class is कर्मसाधन, or the object of devotion, while the भक्ति occurring in such forms as दृढभक्ति etc. is भावसाधन, or the sentiment of devotion. Hence the exception अपूरणीप्रियादिषु does not apply to compounds like दृढभक्तिः etc. Thus विदिता भक्तिः यस्य सः विदितभक्तिः is correct. Read भोजराज सरस्वतीकण्ठा-

भरण 'कर्मसाधनस्यैव भक्तिशब्दस्य प्रियादिषु पाठात् भवानीभक्तिरित्यादौ कर्मसाधनत्वात् पुंवद्भावप्रतिषेधः। दृढभक्तिरित्यादौ तु भावसाधनत्वात् पुंवद्भावसिद्धिः पूर्वपदस्य।' (2) Dissolve the compound as विदितं भक्तिर्यस्य. Note that विदितं here has no specific reference to भक्ति, in which case it would have been feminine, but refers in a general way to something which is known (सामान्ये नपुंसकम्). The same fact is expressed by saying that the feminine gender of विदित is ignored (स्त्रीत्वमविवक्षितम्), as विदित in the present case primarily expresses the absence of अविदितत्व (अविदितत्वनिवृत्तिमात्रपरत्वेन लिङ्गमविवक्षितम्). Thus primarily we say 'नृपतेः किंचिद् विदितं वर्तते.' When asked specifically 'किं तत्', we reply 'यद् विदितं सा भक्तिः'. Most authorities favour the second interpretation. Read 'सामान्ये नपुंसकम्। दृढं भक्तिर्यस्य स दृढभक्तिः। स्त्रीत्वविवक्षायां तु दृढाभक्तिः' सि. कौ.; 'अदार्ढ्यनिवृत्तिपरत्वे दृढशब्दात् लिङ्गविशेषस्य अनुपकारित्वात् स्त्रीत्वमविवक्षितम्' मल्लिनाथ on Me. 38. Also vide वामन का. सू. 5. 2. 73. i. 13. 5—साधयामः we go. For this sense of the causal of साध्-साध्नोति-compare 'तव वर्त्मनि वर्ततां शिवं पुनरस्तु त्वरितं समागमः। अयि साधय साधयेप्सितं स्मरणीयाः समये वयं वयः॥' N. 2 62; R. 11. 91; 'प्रायेण ण्यन्तकः साधिर्गमेरर्थे प्रयुज्यते।' S. D. 6.144. i. 13. 8—आभोग means literally completion ('आभोगः परिपूर्णता' अमरः); then secondarily, that which completes; the extension, precincts, environs, outskirts.

Stanza 14 Construe :—[क्वचित्] शुकगर्भकोटरमुखभ्रष्टाः नीवाराः तरूणामधः [वर्तन्ते]; क्वचित् प्रस्निग्धाः उपलाः इङ्गुदीफलभिदः सूच्यत एव; [क्वचित्] विश्वासोपगमात् अभिन्नगतयः मृगाः शब्दं सहन्ते; [क्वचित्] च तोयाधारपथाः वल्कलशिखानिष्यन्दरेखाङ्किताः [सन्ति]। (शार्दूलविक्रीडित)

This stanza gives four different reasons why the king thought he had reached the precincts of the hermitage. शुका गर्भे येषां ते शुकगर्भाः, शुकगर्भाश्च ते कोटराश्च (hollows) तेषां मुखानि (openings) तेभ्यः भ्रष्टाः. What used to happen was that parrots left their young ones in the hollows and went out in search of food. They returned with grains of wild rice in their beaks. The young ones came up to the openings of the hollows to meet them. And while the parrots fed them, some of the grains naturally fell down owing to the inexperience and eagerness of the young ones (R). Note that we have to take here शुक in the sense of शुकशावक. Another way is to suppose that grains of Nīvāra fell down from the beaks of parrots as they entered the hollows. We here do not introduce the idea of young ones. A third way is to suppose that the parrots were great favourites of the hermits who, in order to feed them, filled their hollows with Nīvāra grains, which were so abundant as to fall down in considerable quantity from their openings. प्रस्निग्धाः (प्रकर्षेण स्निग्धाः) exceedingly oily. उपलाः stones.

इङ्गुदीफलानि भेत्तुं शीलं येषां ते that habitually crack the Iṅgudī fruit. This is a predicate. The king sees stones whose excessive oiliness leads him to conclude that they must have been habitually used by ascetics to crack Iṅgudī fruit. इङ्गुदी is a wild tree whose fruit were used to extract oil for lamps (vide R. 14. 81) or for use as ointment. It is called Tāpasataru, 'the hermits' tree' *par excellence*. The Iṅgudī fruit were also supposed to possess prolific efficacy and necklaces made from them were used as a charm for obtaining children. विश्वासोपगमात् owing to the acquisition of confidence, or a sense of security. अभिन्ना गतिः येषां ते whose gait is undisturbed *i. e.* who did not start aside. शब्द refers to the sound of the chariot. The deer were so sure of the freedom from molestation that they usually enjoyed in the penance-grove that they stood unconcerned even at the unusual sound of the chariot. तोयस्य आधाराः तेषां पन्थानः the ways to reservoirs of waters, such as pools in the river and ponds. The change of पथिन् to पथ at the end of a compound has already been noted. वल्कलानां शिखाः (fringes or skirts) तासां यः निष्यन्दः (flow, dripping) तस्य रेखाभिः अङ्किताः. Hermits washed their bark-garments in the pools and brought them to the hermitage for suspending on trees. While thus being carried, the barks naturally left a line on the ground, formed by the water which dripped from their edges. निष्यन्दः literally means the flow; then that which flows or drips; here the water. Note that this and the following stanza reveal the poet's close observation of nature.

Stanza 15 Construe :—शाखिनः पवनचपलैः कुल्याम्भोभिः धौतमूलाः [वर्तन्ते], किसलयरुचां रागः आज्यधूमोद्गमेन भिन्नः [अस्ति], एते च नष्टाशङ्काः हरिणशिशवः अर्वाक्छिन्नदर्भाङ्कुरायाम् उपवनभुवि मन्दमन्दं चरन्ति । (मन्दाक्रान्ता)

This stanza contains three more indications to corroborate the king's conclusion of their having reached the precincts of the penance-grove. कुल्या a canal. 'कुल्याल्पा कृत्रिमा सरित्' अमरः. धौतानि मूलानि येषाम्. Hermits had constructed small artificial canals to water the trees in the precincts and as water flowed through them to wash the roots of trees, it was made tremulous by the wind. It should be noted that trees in the actual hermitage itself used to be watered by the young hermit-girls with pitchers, but canals had to be constructed to water the trees that were in the precincts of the hermitage. For, it was not to be expected that the young girls would carry water a long way off from the hermitage to water the trees in the precincts. किसलयरुचां रागः the red hue or colour of the lustre of tender leaves. भिन्नः changed, altered or diversified. आज्यधूमोद्गम is a Sanskritism for

उद्गमयुतः or उद्गतः आज्यधूमः the smoke of ghee rising up. Kālidāsa often uses such expressions. Compare notably 'आत्मबिम्बं । पात्रीकुर्वन् दशपुरवधूनेत्रकौतूहलानाम् ॥' Me. 47 where नेत्रकौतूहलानाम् = कौतूहलयुतनेत्राणाम्. This occurs according to the maxim 'भावानयने द्रव्यानयनम्.' Vide Mallinātha on Ku. 5. 35. आज्यम् is clarified butter. It is often distinguished from घृतम्. 'सर्पिर्विलीनमाज्यं स्याद् घनीभूतं घृतं भवेत्'. The tender leaves of trees were naturally red. But when they came in contact with the smoke of ghee proceeding from the sacrifices, they lost their original colour, which was thus changed. This shows that sacrifices were not confined to the hermitage itself. Many a time the region round about it was also selected for their performance. ||अर्वाक् (*ind*) near, in front. च्छिन्नाः दर्भाङ्कुराः यस्याः तस्याम्—The sharp tips of Darbha-grass being cut, it was safe for the young deer to graze on that ground. They now stood no chance of having their mouths कुशसूचिविद्ध. नष्टा आशङ्का (fear) येषां ते. They were conscious of no fear in the penance-grove. मन्दमन्दम् very slowly. The repetition intensifies the sense. It should be noted that while the last stanza refers to the *deer*, who are likely to get frightened at the chariot, as they must have often observed many of their tribe killed by warriors mounting that vehicle, this stanza speaks of the *young ones of the deer* who are described as leisurely grazing on the च्छिन्नदर्भाङ्कुरा उपवनभूः. It will thus be seen that stanzas 14 and 15 describe different indications and that the descriptions are given from two different points of view.

i. 15. 1—सर्वमुपपन्नम् all is reasonable *i. e.* what you say is all true. i. 15. 2—स्तोकमन्तरम् a little distance. उपरोधः disturbance, inconvenience. एतावति (एतत् परिमाणमस्य तस्मिन् वर्त्मनि) at so much of the way *i. e.* here. i. 15. 4.–धृताः held i. e. held fast or tightened. प्रग्रहाः reins. i. 15. 5—|| विनीतवेषेण in a modest dress. This is उपलक्षणे तृतीया, showing the condition and used according to 'इत्थंभूतलक्षणे' पा. 2. 3. 21. Note '**विनीतवेषाभरणः** पश्येत् कार्याणि कार्यिणाम्' Ms. 8. 2. उपनीय having made over to. i. 15. 7—प्रत्यवेक्ष्य having seen or visited. आर्द्राणि पृष्ठानि येषाम्. Sprinkling water on the back of horses is a means of refreshing them. i. 15. 10-निमित्तं सूचयन् indicating an omen. The omen in the present case is the throbbing of the arm. The king has to show to the audience by proper gesticulations that his arm is throbbing.

Stanza 16 Construe :—इदमाश्रमपदं शान्तं [वर्तते], बाहुश्च स्फुरति, अस्य फलं कुतः । अथवा भवितव्यानां द्वाराणि सर्वत्र भवन्ति । (आर्या)

आश्रमपदम्–पदम् has no special significance. It just means the site or region. शान्तम् peaceful ; undisturbed by passions as the city for

example is. The personification of the region serves to intensify the sense intended viz. the dwellers of the hermitage all led a quiet peaceful life. स्फुरति च-च shows विरोध or incongruity between the peaceful hermitage and the throbbing of the right arm. अथवा introduces an alternative to modify or correct the previous statement. भवितव्यम् something which is destined to happen. द्वाराणि doors *i. e.* the means by which things come to pass. As the king approached the door of the hermitage, his right arm began to throb. This prognosticated union with a beautiful woman (note 'वामेतरभुजस्पन्दो वरस्त्रीलाभसूचकः' अद्भुतसागर; R. 12. 90.; Bk. 1. 27). But he was then at a place where such a prophecy appeared almost impossible to be fulfilled. He, however, consoled himself by the thought that whatever was destined to happen would find means of happening anywhere.

i. 16. 2–दक्षिणेन वृक्षवाटिकाम् to the right of the garden of trees. वाटिका is derived from वट् वटति to surround or from वट् वाटयति–ते to partition or divide and means in the first instance an enclosed piece of ground; then a garden, park or orchard. वाटः–टम् has also the same sense. Words expressive of direction ending in एन such as दक्षिणेन, उत्तरेण, govern the accusative or genitive of the place with respect to which the direction is shown, according to 'एनपा द्वितीया' पा. 2. 3. 31 (एनबन्तेन योगे द्वितीया स्यात् । एनपेति योगविभागात् षष्ठ्यपि । **दक्षिणेन ग्रामं** ग्रामस्य वा । एवमुत्तरेण । सि. कौ.). आलाप इव is idiomatic for 'something like a conversation.' The expression is really equal to आलाप इव किंचित्. i. 16. 3—अये shows the king's surprise. He did not expect to meet the girls. i. 16. 4—स्वप्रमाणानुरूपैः suited to their respective sizes. प्रमाणम् is measure. The measure of a person is his size. सेचनार्थाः घटाः (मध्यमपदलोपी समासः) तैः with watering jars. i. 16. 5—मधुरम् sweet, pleasing. The king was first struck to see the girls. As they approached, he marked them a little more carefully and was still more surprised at their beauty. For he was under the impression that beauty was not to be associated with forest life.

Stanza 17 Construe :—यदि आश्रमवासिनः जनस्य इदं शुद्धान्तदुर्लभं वपुः [अस्ति, तदा] उद्यानलताः वनलताभिः गुणैः दूरीकृताः खलु । (आर्या)

The king observed the three girls and was equally surprised at their beauty (**'मधुरम् आसां दर्शनम्'**). Therefore, though जनस्य and वपुः are singulars, they have reference to all the three girls. The general character of the statement serves to emphasise the king's surprise. यदि indicates that the king was very unwilling to believe that such beauty belonged to forest-dwellers. He was accustomed to associate all beauty with his harem. But now he saw girls whose beauty could

उद्गमयुतः or उद्गतः आज्यधूमः the smoke of ghee rising up. Kālidāsa often uses such expressions. Compare notably 'आत्मबिम्बं । पात्रीकुर्वन् दशपुरवधू-नेत्रकौतूहलानाम् ॥' Me. 47 where नेत्रकौतूहलानाम् = कौतूहलयुतनेत्राणाम्. This occurs according to the maxim 'भावानयने द्रव्यानयनम्.' Vide Mallinātha on Ku. 5. 35. आज्यम् is clarified butter. It is often distinguished from घृतम्. 'सर्पिर्विलीनमाज्यं स्याद् घनीभूतं घृतं भवेत्'. The tender leaves of trees were naturally red. But when they came in contact with the smoke of ghee proceeding from the sacrifices, they lost their original colour, which was thus changed. This shows that sacrifices were not confined to the hermitage itself. Many a time the region round about it was also selected for their performance. ||अर्वाक् (*ind*) near, in front. च्छिन्नाः दर्भाङ्कुराः यस्याः तस्याम्—The sharp tips of Darbha-grass being cut, it was safe for the young deer to graze on that ground. They now stood no chance of having their mouths कुशसूचिविद्ध. नष्टा आशङ्का (fear) येषां ते. They were conscious of no fear in the penance-grove. मन्दमन्दम् very slowly. The repetition intensifies the sense. It should be noted that while the last stanza refers to the *deer*, who are likely to get frightened at the chariot, as they must have often observed many of their tribe killed by warriors mounting that vehicle, this stanza speaks of the *young ones of the deer* who are described as leisurely grazing on the च्छिन्नदर्भाङ्कुरा उपवनभूः. It will thus be seen that stanzas 14 and 15 describe different indications and that the descriptions are given from two different points of view.

i. 15. 1—सर्वमुपपन्नम् all is reasonable *i. e.* what you say is all true. i. 15. 2—स्तोकमन्तरम् a little distance. उपरोध: disturbance, inconvenience. एतावति (एतत् परिमाणमस्य तस्मिन् वर्त्मनि) at so much of the way *i. e.* here. i. 15. 4.–धृताः held i. e. held fast or tightened. प्रग्रहाः reins. i. 15. 5—|| विनीतवेषेण in a modest dress. This is उपलक्षणे तृतीया, showing the condition and used according to 'इत्थंभूतलक्षणे' पा. 2. 3. 21. Note 'विनीतवेषाभरणः पश्येत् कार्याणि कार्यिणाम्' Ms. 8. 2. उपनीय having made over to. i. 15. 7—प्रत्यवेक्ष्य having seen or visited. आर्द्राणि पृष्ठानि येषाम्. Sprinkling water on the back of horses is a means of refreshing them. i. 15. 10-निमित्तं सूचयन् indicating an omen. The omen in the present case is the throbbing of the arm. The king has to show to the audience by proper gesticulations that his arm is throbbing.

Stanza 16 Construe :—इदमाश्रमपदं शान्तं [वर्तते], बाहुश्च स्फुरति, अस्य फलं कुतः । अथवा भवितव्यानां द्वाराणि सर्वत्र भवन्ति । (आर्या)

आश्रमपदम्-पदम् has no special significance. It just means the site or region. शान्तम् peaceful ; undisturbed by passions as the city for

example is. The personification of the region serves to intensify the sense intended viz. the dwellers of the hermitage all led a quiet peaceful life. स्फुरति च–च shows विरोध or incongruity between the peaceful hermitage and the throbbing of the right arm. अथवा introduces an alternative to modify or correct the previous statement. भवितव्यम् something which is destined to happen. द्वाराणि doors *i. e.* the means by which things come to pass. As the king approached the door of the hermitage, his right arm began to throb. This prognosticated union with a beautiful woman (note 'वामेतरभुजस्पन्दो वरस्त्रीलाभसूचकः ' अद्भुतसागर; R. 12. 90.; Bk. 1. 27). But he was then at a place where such a prophecy appeared almost impossible to be fulfilled. He, however, consoled himself by the thought that whatever was destined to happen would find means of happening anywhere.

i. 16. 2–दक्षिणेन वृक्षवाटिकाम् to the right of the garden of trees. वाटिका is derived from वट् वटति to surround or from वट् वाटयति–ते to partition or divide and means in the first instance an enclosed piece of ground ; then a garden, park or orchard. वाटः–टम् has also the same sense. Words expressive of direction ending in एन such as दक्षिणेन, उत्तरेण, govern the accusative or genitive of the place with respect to which the direction is shown, according to 'एनपा द्वितीया ' पा. 2. 3. 31 (एनबन्तेन योगे द्वितीया स्यात् । एनपेति योगविभागात् षष्ठ्यपि । **दक्षिणेन ग्रामं** ग्रामस्य वा । एवमुत्तरेण । सि. कौ.). आलाप इव is idiomatic for ' something like a conversation. ' The expression is really equal to आलाप इव किंचित्. i. 16. 3—अये shows the king's surprise. He did not expect to meet the girls. i. 16. 4—स्वप्रमाणानुरूपैः suited to their respective sizes. प्रमाणम् is measure. The measure of a person is his size. सेचनार्थाः घटाः (मध्यमपदलोपी समासः) तैः with watering jars. i. 16. 5—मधुरम् sweet, pleasing. The king was first struck to see the girls. As they approached, he marked them a little more carefully and was still more surprised at their beauty. For he was under the impression that beauty was not to be associated with forest life.

Stanza 17 Construe :—यदि आश्रमवासिनः जनस्य इदं शुद्धान्तदुर्लभं वपुः [अस्ति, तदा] उद्यानलताः वनलताभिः गुणैः दूरीकृताः खलु । (आर्या)

The king observed the three girls and was equally surprised at their beauty ('**मधुरम् आसां** दर्शनम्'). Therefore, though जनस्य and वपुः are singulars, they have reference to all the three girls. The general character of the statement serves to emphasise the king's surprise. यदि indicates that the king was very unwilling to believe that such beauty belonged to forest-dwellers. He was accustomed to associate all beauty with his harem. But now he saw girls whose beauty could

with difficulty be matched by ladies in his inner apartments. This phenomenon appeared to him to be as strange as that of forest-creepers surpassing in their excellences (such as fragrance, beauty etc.) creepers reared with great care in gardens (R). शुद्धान्तः means harem, because its inside was supposed to be pure. शुद्धः अन्तः मध्यभागः यस्य. Or अन्तः may mean borders. Not only was the harem itself pure, but it was also surrounded by an atmosphere of purity. वपुस् means either form, figure, or beauty. 'वपुः शरीरे लावण्ये जले दीप्तौ च सज्जने' केशवः. दूरीकृताः distanced, far outshone or excelled. The figure in this stanza is निदर्शना.

i. 17. 1—उक्तस्य अनतिक्रमः यथोक्तम्. This is an अव्ययीभाव compound in the sense of पदार्थानतिवृत्ति, which is one of the meanings of यथा. यथोक्तं विद्यते यस्य स यथोक्तः by the addition of the possessive अच. यथोक्तः व्यापारः यस्याः whose activity is exactly as is described. i. 17. 6—हला is a form of address used towards friends. 'हण्डे हञ्जे हलाह्वाने नीचां चेटीं सखीं प्रति' अमरः. आश्रमवृक्षकाः the young trees in the hermitage. क is added in the sense of ह्रस्वत्व or smallness, according to 'ह्रस्वे' पा. 5. 3. 86 (ह्रस्वो वृक्षो वृक्षकः : सि. कौ.). It will be remembered the girls were coming to water the बालपादप, as the king rightly guessed. The big trees did not require any watering at all. i. 17. 7—नव...पेलवा delicate like a Navamālikā flower. त्वमपि even you. It is no wonder if he asks us to do this work. But to appoint you who are so delicate—this surely argues the trees are dearer to father than you. आलवालपूरणे to fill the basins. आ (समन्तात्) लवं (जललवम्) आलाति (गृह्णाति) तत् आलवालम् the basin or trench dug round a tree in order to receive water. i. 17. 10—तातनियोगः father's command. समानम् उदरं येषां ते सोदराः or सहोदराः तेषां स्नेहः affection existing between children of the same womb, fraternal affection. Anasūyā intimated that Śakuntalā really liked not the work, as it was quite unsuited to her, but did it, because of her father's command. She is of course not very serious. But Śakuntalā retorts by saying that as she loved the trees as her brothers, she would have watered them even in the absence of father's command to that effect (R). While this conversation proceeds, the king is observing the girls. He has come to know which of them is Śakuntalā. His thoughts are now turned towards her. i. 17. 11—सा refers to what was told him by the Vaikhānasa. As Śakuntalā is thus प्रकान्त (previously mentioned), सा does not require the precedence of या (R). Note 'प्रकान्तप्रसिद्धानुभूतार्थविषयस्तच्छब्दो यच्छब्दोपादानं नापेक्षते।' K. P. 7. साधु द्रष्टुं शीलमस्य स साधुदर्शी। न साधुदर्शी असाधुदर्शी one who is not accustomed to see things in their proper light, who cannot take a correct view of

things, indiscriminate. This may also be explained as न साधु असाधु । असाधु यथा तथा द्रष्टुं शीलमस्य one who habitually takes a wrong view. The first is to be preferred, as the second involves a very violent condemnation. These forms are obtained by the addition of the kṛt affix णिनि (इन्) in the sense of 'in the habit of', according to 'सुप्यजातौ णिनिस्ताच्छील्ये ' पा. 3. 2, 78. (अजात्यर्थे सुपि धातोर्णिनिः स्यात् ताच्छील्ये द्योत्ये । उष्णभोजी शीतभोजी । अजातौ किम् । ब्राह्मणानामन्त्रयिता । ताच्छील्ये किम् । उष्णं भुङ्क्ते कदाचित् । सि. कौ.). The forms तपोवननिवासिनाम्, आश्रमवासिनः etc. are similarly obtained. तत्रभवान् is a form of address, indicative of reverence, used with reference to persons who are absent, as अत्रभवान् is used with those who are present. काश्यपः (कश्यपस्य अपत्यं पुमान्) is Kaṇva, because he was descended from Kaśyapa. There is not much propriety in Kaṇva's claiming descent from Kaśyapa, as the latter is a progenitor on a magnificant scale, being in fact, according to the Purāṇas, the father of the gods, demons, men, fish, reptiles and all animals, by Aditi and twelve other daughters of Dakṣa. But still as a Brāhmaṇa and sage Kaṇva may specially derive his descent from Kaśyapa. i. 17. 12— आश्रमधर्मे to (perform) the duties of the hermitage.

Stanza 18 Construe:—यः ऋषिः इदमव्याजमनोहरं वपुः तपःक्षमं साधयितुं इच्छति किल, सः नीलोत्पलपत्रधारया शमीलतां छेत्तुं ध्रुवं व्यवस्यति । (वंशस्थविल)

This stanza points out the absurdity, according to the king, of Kāśyapa's action in making his daughter lead the life of penance. व्याजेन मनोहरम् attractive or charming owing to art or artificial means. व्याजः is trick, artifice, device or art, by means of which the real state of things is concealed and a new appearance is given. Some persons make themselves charming by vyāja. Śakuntalā was not so. She was artlessly or naturally fascinating. न व्याजमनोहरम् अव्याजमनोहरम्. तपः....इच्छति desires to render capable of penance. किल possibly. This shows the king's disapproval (अरुचिः). 'किल संभाव्यवार्तयोः । हेत्वरुच्योरलीके च' हैमः. He does not like Kāśyapa's entertaining such an idea, as he thinks the sage's desire is as impossible of accomplishment as to cut a branch (लता) of the very tough Śamī tree with the extremely delicate edge of a leaf of a blue lotus. व्यवस्यति (वि+अव+सो–स्यति) proceeds, attempts or endeavours. The figure in this stanza is again निदर्शना. The reading समिल्लताम् for शमीलताम् is not good. समिध् already means fuel *i. e.* wood cut. लता again has no sense in समिल्लता. शमीलताम् (branch of the Śamī) suits the context better, as the Śamī is a hard tree and thus the intended contrast is prominently brought out. The Śamī strikes the king as the sages often must be using its sticks to generate fire by

attrition. For, the Śamī is supposed to contain fire. Mark the change in the king's attitude. He was first struck at the beauty of the three girls, but on closer observation he realised that Śakuntalā was far more beautiful than the other two. The hard lot to which a beauteous form is subjected arouses his interest. which leads him to condemn the sage for such improper action. Thus the wonder at the beauty of the three has now developed into interest in and sympathy for Śakuntalā (R). The king now determines to observe *her*.

i. 18. 1—भवतु let it be so. If the sage chooses to act in this way, well I cannot help. पादपान्तर्हितः concealed by the trees. एव shows he was already so concealed (cf. 'यावदिमां छायामाश्रित्य प्रतिपालयामि') and had no desire to come out. विश्रब्धाम् at ease. The king wanted to observe her when she would be perfectly at ease and free from all restraint. There is a peculiar charm in observing ladies, especially those in whom one is interested, in this condition. The reading विश्रब्धम् is bad. It is an adverb and goes with पश्यामि. The idea is: I am concealed behind the trees and therefore, being perfectly at ease, I shall now observe her, as I do not stand any chance of being detected by any body. This is not half so charming. विश्वस्ताम् for विश्रब्धाम् expresses the same sense, as विश्वस्त (adj.) means at ease, confident. But विश्वस्ता as a noun means a widow. 'विश्वस्तो जातविश्वासे विश्वस्ता विधवा स्त्रियाम् ।' मेदिनी. It would thus suggest an untoward meaning and involve a poetical defect (अनुचितार्थत्व) and should therefore be rejected. i. 18. 3—अतिपिनद्धेन too tightly fastened. पिनद्ध (अपि + नह् नह्यति–ते) is really equal to अपिनद्ध. For, according to the grammarian Bhāguri, the अ of अव and अपि may optionally be dropped. Note 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः । आपं चैवं हलन्तानां यथा वाचा निशा दिशा ॥'. नियन्त्रिता restrained (in movements), tied up, pinioned. Śakuntalā was entering youth with the result that her breasts were growing exuberant. The old bark had thus become too tight. She does not realise this, but finds fault with Priyaṁvadā who had tied it on her bosom. Priyaṁvadā knows the truth and jocularly gives it out. i. 18. 7–पयोधरविस्तारयितृकम् पयोधरयोः स्तनयोः विस्तारयितृ तदेव which causes the breasts to expand. लभ् with उप means to chide, to find fault with, to blame. i. 18. 9–सम्यक् well, rightly. The king agrees with Priyaṁvadā in holding that in this matter Śakuntalā's youth, and not her jolly friend, is to blame. Note the progress of the king's love. All this while he is observing Śakuntalā and especially her plump breasts, which have formed the subject of this jocular conversation. This deepens his surprise at Śakuntalā's beauty and his

sympathy and interest develop into admiration (R), which finds eloquent expression in the following speech. His admiration has not yet developed into love.

Stanza 19. Construe:—स्तनयुगपरिणाहाच्छादिना स्कन्धदेशे उपहितसूक्ष्मग्रन्थिना वल्कलेन [पिनद्धम्] अस्याः इदमभिनवं वपुः, पाण्डुपत्रोदरेण पिनद्धं कुसुममिव, स्वां शोभां न पुष्यति । (मालिनी)

स्तनयुगस्य परिणाहः (expanse). 'परिणाहो विशालता' अमरः. This is really equal to परिणाहयुतं स्तनयुगम्. Such idioms have been noted before. तं छादयितुं शीलमस्य तेन. The bark garment usually covered her expanding bosom. स्कन्धदेशे on the region of her shoulders. देश really has no propriety except for वाक्यालंकार. उपहितः (lit. placed ; tied) सूक्ष्मः ग्रन्थिर्यस्य. The word सूक्ष्म is suggestive. Her breasts were swelling owing to her youth and the old garments had become tight. It was, therefore, possible to tie just a very small knot on the shoulders and then too she felt pinioned. It is not clear whether only one knot was tied on one of the shoulders, or two, one on each. The compound उपहित... ग्रन्थिना could be so dissolved as to yield the sense of two knots (उपहितौ सूक्ष्मौ ग्रन्थी यस्य), or even from the above dissolution the required sense could be gathered by taking ग्रन्थिः as जात्येकवचनम्. स्कन्धदेशे is also not decisive, as it could easily be स्कन्धयोः देशः तस्मिन्. Thus this point is left uncertain and we are inclined to think that there were two knots, one on each shoulder, as that appears to us to be more natural and primitive. Either supply पिनद्धम् after वल्कलेन or take it as an उपलक्षणे तृतीया. अभिनवम् literally means new; hence blooming. Youth was changing her body. Thus it was really new. Or it may be said to be so metaphorically. स्वां शोभां न पुष्यति does not develop or exhibit its proper charm. This use of पुष् is idiomatic. Compare R. 16. 58; Ku. 7. 18. The king thinks that Śakuntalā's proper charm could be adequately exhibited by such help as fine dress, ornaments, etc. पाण्डुपत्रोदरेण पिनद्धम् enveloped in the interior of a pale leaf. Note that the king is in the forest and naturally uses forest similes in his speeches.

i. 19. 1—अथवा...पुष्यति or rather, granted that the bark is unsuited to her form, but it is not that it does not cherish the charm of ornaments. अथवा completely changes the point of view and introduces an observation which is opposed to his statement in the above stanza. He has there declared that Śakuntalā's body does not exhibit its proper charm in a bark. Now he admits the bark is unsuited, but thinks that it yet makes her attractive. For, to really charming forms there is nothing which does not add decoration. The contrary

nature of the two views expressed has puzzled some, who are consequently led to reject the stanza 'इदमुपहित'. We, however, think that the stanza is necessary and for phychological reasons. The king was accustomed to see beautiful women dressed in rich clothes. The first thought, therefore, that struck him when he saw the beauteous Śakuntalā in a bark was: 'Oh! Śakuntalā is beautiful, no doubt; but she would appear still more beautiful in proper clothes. In fact this bark does not do proper justice to her beauty.' All this while he was observing her and admiring her beauty. It then occurred to him that dress, ornaments etc., were merely the accidents, not the essentials, of beauty. And though he expressed this in the following stanza, he could not, with his princely instincts and city manners, escape from the idea that the bark, inspite of his 'किमिव...नाकृतीनाम्', was quite unsuited to such a form. That found expression in 'काम...वल्कलम्'. Thus it will be seen that there is a regular logical chain in the ideas contained in this speech. Besides, if we drop the stanza, the speech beginning with 'कामम्ननु etc.' will be so abrupt. Further, the emphasis, conveyed by the two negatives in 'न पुन...न पुष्यति' would be unaccountable, if we rejected the preceding stanza; for it is clearly levelled against 'स्वां शोभां न पुष्यति.' कामम् shows अनुमति. 'कामं प्रकामेऽनुमतौ' विश्वः. It means 'I grant, I admit'. The reading वयसः for वपुषः is to be rejected, as वपुस् and not वयस् is the subject under discussion, as we know from the preceding stanza. Besides the king closes with a general remark about आकृतिs, which also shows, that he must have begun with वपुस् and not वयस् which is not an आकृति.

Stanza 20 Construe:—शैवलेन अनुविद्धमपि सरसिजं रम्यं [वर्तते], मलिनमपि लक्ष्म हिमांशोः लक्ष्मीं तनोति, वल्कलेनापि इयं तन्वी अधिकमनोज्ञा [विद्यते], मधुराणाम् आकृतीनां किमिव हि मण्डनं न [भवति] । (मालिनी)

शैवलम् moss. अनुविद्ध pierced, encased, enveloped. सरसिजम् a lotus (lit. one that is born in a lake). This is a locative *aluk* compound, obtained according to 'तत्पुरुषे कृति बहुलम्' पा. 6. 3. 14 (स्तम्बेरमः स्तम्बरमः । कर्णेजपः, कर्णजपः । क्वचिन्न कुरुचरः । सि. कौ.), which lays down *aluk* in most cases, when a noun in the locative is compounded with a verbal derivative and the whole is a name. Thus we get both सरसिज and सरोज. मलिन dark. लक्ष्मन् *n.* a spot, a speck. लक्ष्मीं तनोति heightens beauty. मनोज्ञा (मनः जानाति असौ) who knows the mind, of course by captivating it; hence, charming. तन्वी a slender girl. Slenderness was considered to be a sign of beauty. हि shows emphasis: 'What, indeed, is possibly not etc.' Another way is to take हि in the sense of हेतौ or 'for'. This is not so good. मधुर (मधु माधुर्यं राति or मधु माधुर्यमस्य अस्ति) sweet.

This is an extremely felicitous adjective of आकृति. Compare the Marāṭhī ' तिचें रूप गोड आहे. ' For the general idea in the fourth line compare ' पतन्ति नास्मिन् विशदाः पतत्रिणो धृतेन्द्रचापा न पयोदपङ्क्तयः । तथापि पुष्णाति नभः श्रियं परां **न रम्यमाहार्यमपेक्षते गुणम्** ॥ ' Ki. 4. 23; also ' कान्तानां कृतपुलकः स्तनाङ्गरागे वक्त्रेषु च्युततिलकेषु मौक्तिकाभः । संपेदे श्रमसलिलोद्गमो विभूषा **रम्याणां विकृतिरपि श्रियं तनोति** ॥ ' Ibid 7. 5. Rāghavabhaṭṭa notes प्रक्रमभङ्ग (violation of symmetry or uniformity) in the third line, as the उपमान viz. हिमांशु is here not the subject, as सरसिज in the previous clause is. He proposes to emend the line as ' शिशिरकिरणमाली सुन्दरो लक्ष्मणापि. ' This stanza is quoted in S. D. 3. 97 to illustrate माधुर्य, which is defined as ' सर्वावस्थाविशेषेषु माधुर्यं रमणीयता.'

i. 20. 2—वातेन ईरितानि पल्लवानि एव अङ्गुलयः ताभिः by means of its fingers in the form of the leaves that are set in motion by the wind. त्वरयतीव is as though hastening me. i. 20. 3—केसरवृक्षकः the young Kesara tree. Kesara is the same as Bakula. संभावयामि (I) shall honour (it by going near and watering it). There is a suggestion here of a lover beckoning his beloved with his fingers. Priyaṁvadā is quick enough to notice it and takes advantages of the whole situation in the most delightful way. Śakuntalā's words ' किं निमित्तम् ' to Priyaṁvadā's request to stay near the tree for a time are dropped in some editions. We think they are necessary. If after asking Śakuntalā to stay, Priyaṁvadā were at once to proceed to give her reason, the compliment would lose half its charm. Śakuntalā could not see why her jolly friend asked her to stay near the Bakula tree and at once said ' What for ? ' This is natural. Priyaṁvadā's words would tickle Śakuntalā far more when her curiosity would be roused. That would be the case if we had ' किं निमित्तम् ' i. 20. 8—लतासनाथः possessed of a creeper. सनाथ literally means ' having a husband. ' The word is primarily applicable to a woman who has a husband. Secondarily, it means ' having a lord, master or protector. We have it towards the close of the Act in 'सनाथा इदानीं धर्मचारिणः ' in this sense. Then it came to mean simply ' possessed of, accompanied by, furnished with etc. ' Note that a picturesque effect is produced if we remember the literal sense of सनाथ in 'लतासनाथः केसरवृक्षः '. The idea in this sentence is that Śakuntalā's body is like a creeper and what a great compliment it was will be understood if we remember that owing to its slenderness, delicacy etc. the creeper is always taken in Sanskrit as a standard of comparison with reference to the slim body of beautiful women. This naturally pleased Śakuntalā; for young ladies are generally flattered by a compliment to their personal charms.

i.20.9—प्रियं वदति असौ प्रियंवदा (one who speaks sweet or agreeable words), according to 'प्रियवशे वदः खच्' पा. 3. 2. 38 (प्रियंवदः। वशंवदः). Śakuntalā means to say that Priyaṁvadā's name is significant inasmuch as she can talk sweet things. It often happens that people say sweet things, but they are far from being true. The king is thinking of this and says that though Priyaṁvadā's words are sweet, they are not, as ordinarily happens, merely complimentary but represent the truth (तथ्यम्) (R). He then proceeds to prove that Śakuntalā's body is really a creeper. Compare 'उत्तिष्ठ वत्से ननु सानुजोऽसौ वृत्तेन भर्ता शुचिना तवैव। कृच्छ्रं महत्तीर्ण इति प्रियार्हां तामूचतुस्ते प्रियमप्यमिथ्या ॥' R. 14. 6.

Stanza 22 Construe :—[अस्याः खलु] अधरः किसलयरागः [वर्तते], बाहू कोमलविटपानुकारिणौ [स्तः], अङ्गेषु कुसुममिव लोभनीयं यौवनं सन्नद्धम् [अस्ति] । (आर्या)

The creeper possesses a fresh red sprout, tender twigs and an attractive flower. Śakuntalā too had a red lower lip, delicate arms and fascinating youth. Just as the flower lends charm to the whole creeper, similarly Śakuntalā's youth has pervaded all her limbs and made them tempting. Note the change in the king's admiration of Śakuntalā's beauty–a change which leans towards love and a desire to possess her. He calls her youth लोभनीय (attractive, tempting, fascinating). He does not say it has attracted him, but merely remarks it may attract anybody (R). The admirations is deepening into love. किसलयः–यम् a fresh, tender leaf. किसलयरागः इव रागः यस्य. कोमलौ विटपौ (twigs) अनुकुरुतः तौ. This is a way of expressing resemblance. Daṇḍin gives a long list of words and expressions (Kāv. 2. 57–65), which are used by poets to convey the idea of resemblance. Note esp. 2. 65 'तस्य चानुकरोतीति शब्दाः सादृश्यसूचकाः ।' सन्नद्धम् lit. clad in armour; then, fully equipped; then ready, prepared. Youth is ready in all her limbs to give them their peculiar charm *i. e.* has pervaded them (सन्नद्धं सर्वतो व्याप्तम्).

i. 21. 3—स्वयं व्रियते पतिरत्र इति स्वयंवरः (the ceremony of choosing a husband)। तत्र वधूः. Or स्वयं वृणीते पतिमसौ स्वयंवरा। सा च असौ वधूश्च. The creeper had of her own accord chosen the mango tree for her husband. सहकार is an extremely fragrant kind of mango tree and is so called because it possesses, on account of its exciting character, the power of uniting even estranged lovers (सह कारयति मेलयति वियुक्तमपि द्वन्द्वम्). 'आम्रश्चूतो रसालोऽसौ सहकारोऽतिसौरभः।' अमरः. Śākuntalā had named the creeper Vanajyotsnā, because on account of its wealth of flowers of a beautiful white colour it seemed to illumine the whole forest.
i.21.4— एनां विस्मृतासि have you forgotten her ? Because you have not

watered her. विस्मृतासि really means 'you are forgotten.' Here it signifies 'you have forgotten.' This means that the past passive participle विस्मृत has been used in an active sense. Kālidāsa uses it actively twice again in this play and twice more in the Vikramorvaśīyam ('अहो विस्मृतं मम हृदयम् ।' ii; 'प्रथमं पुनः पुत्रदर्शनेन विस्मृतास्मि ।' v). Also read 'तत्र तीर्थसलिलेन दीर्घिकास्तल्पमन्तारितभूमिभिः कुशैः । सौधवासमुटजेन विस्मृतः संचिकाय फलनिःस्पृहस्तपः ॥' R. 19. 2. The grammarian's way of accounting for such use is: विस्मृतं विस्मरणम् । नपुंसके भावे क्तः । विस्मृतमस्या अस्ति सा (विस्मृत + अच् मत्वर्थीयः) विस्मृता । अर्शआदिभ्य अच् । i. 27. 7–तद्वा—The idea is the creeper was as dear to Śakuntalā as her own self. Forgetting it was therefore tantamount to forgettig herself, which was impossible. i. 21. 9—लता च पादपश्च लतापादपौ । तयोर्मिथुनम् the couple of the creeper and the tree. The tree is पादप, because it drinks water by means of its feet *i. e.* roots (पादैः पिबति असौ). व्यतिकरः contact; union. नवानि पल्लवानि यस्मिन् । तादृशं यौवनं यस्याः सा possessed of youth marked with fresh flowers. Some dissolve this as नवकुसुममेव यौवनं यस्याः. This is not good. The flowers themselves are not the youth. They are the result of youth and indicate it. नव...यौवना also suggests a girl, who in her youth has had her rajodarśana (kusumam). i. 21. 10–स्निग्धानि पल्लवानि यस्य तस्य भावः तया owing to its possession of lovely leaves. This also suggests a lover (पल्लवः) who is full of affection (स्निग्धः). Thus both are in a fit state for union. And the period has been charmingly designated by Śakuntalā as charming (रमणीय). The Sahakāra with its wealth of fragrant foliage becomes enjoyable (उपभोगक्षम suitable for enjoyment) by all. What then of the blowing vanajyotsnā? Śakuntalā says this and continues looking at the creeper and the tree, admiring their union. This speech and the way in which Śakuntalā looks at the couple betray a tinge of envy on her part for their union and a desire to be in the position of Vanajyotsnā—so faithfully like a young girl who has become of marriageable age. Priyaṁvadā as usual sees through the whole situation and accosts Śakuntalā accordingly. And though Śakuntalā denies the allegation, the way in which she does so clearly indicates that she is really pleading guilty to the charge. i. 21. 12–अतिमात्रम् transgressing proper bounds; beyond measure; extremely. It is an Avyayībhāva compound in the sense of अत्यय or passing away. मात्रायाः अत्ययः अतिमात्रम्. The मात्रा may refer either to the length of time, or the degree of attention. i. 21. 14–न...विभावयामि I really cannot understand or guess. Anasūyā is a serious sort of girl, innocent of love affairs, and not much alive to the romantic side of life. The whole enchanting scene of Śakuntalā standing near the Bakula tree and admiring its union with Vanajyotsnā with a gaze, the earnest-

ness of which only a Priyaṁvadā could understand, was entirtly lost upon the prosaic Anasūyā. i. 21. 17–अपि नाम (would that, is it likely, can it be) shows hope or expectation. i. 21. 18–तव...स्थ: a desire within your own self. Śakuntalā means to say that Priyaṁvadā herself is anxious to be united with a suitable husband. The direct form of Priyaṁvadā's words helps her. She interpretes अहम् in the sense of the speaker viz. Priyaṁvadā. i. 21. 19–आवर्जयति inverts so as to pour out the contents. i. 21. 20–समानः वर्णः यस्य तत् सवर्णम्. समान is changed to स when it is the first member of a compound, according to 'समानस्य' which is obtained from ' समानस्य च्छन्दस्यमूर्धप्रभृत्युदर्केषु' पा. 6. 3. 84 by योगविभाग, or the splitting up of one Sūtra into two. Another way is to take it as an अस्वपदविग्रहबहुव्रीहि and to understand the स as a remnant सह in the sense of सदृश. Thus सह (सदृशं) वर्णेन सवर्णम्. Note 'समानस्येति योगो विभज्यते । तेन सपक्षः साधर्म्यं सजातीयमित्यादि सिद्धमिति काशिका । अथवा सहशब्दः सदृशवचनोऽप्यस्ति । सदृशः सख्या ससखीति यथा । तेनायमस्वपदविग्रहो बहुव्रीहिः । समानः पक्षोऽस्येत्यादि ।' सि. कौ. न सवर्णम् असवर्णम् । असवर्णं च तत् क्षेत्रं च । तस्मिन् संभवो यस्याः having her birth in, i. e. born of, a wife (क्षेत्रम्), not of the same class (वर्णः). Or we may have असवर्णक्षेत्रं संभवः (उत्पत्तिस्थानं) यस्याः. The king has now completely fallen in love with Śakuntalā. Priyaṁvadā's words that Śakuntalā is anxious for an anurūpa vara have already suggested to him that he would be such a vara for her (R). He now actually discusses the possibility of possessing her. There appears one great obstacle in the way. A Kṣatriya cannot marry a Brāhmaṇa girl. Vide Ms. 3. 12–13. The king therefore hopes (अपि नाम) that Śakuntalā is Kāśyapa's daughter, but not by a Brāhmaṇa wife. In that case there would be no objection for him to marry her. For she would then belong to a mixed tribe called मूर्धाभिषिक्त or मूर्धावसिक्त (the progeny of a Brāhmaṇa father and Kṣatriya mother, vide Ms. 10. 6) and would thus be a suitable object of affection for a Kṣatriya, who in his kingly character was a मूर्धाभिषिक्त also. अथवा corrects the previous thought. कृतं संदेहेन enough of, or away with doubt. अलम् and कृतम् in this sense govern the instrumental.

Stanza 22 Construe :—असंशयम् [इयं] क्षत्रपरिग्रहक्षमा [अस्ति], यत् मे आर्यं मनः अस्याम् अभिलाषि [वर्तते] । संदेहपदेषु वस्तुषु हि अन्तःकरणप्रवृत्तयः सतां प्रमाणम् । (वंशस्थविल)

संशयस्य अभावः असंशयम् (अव्ययीभावः) undoubtedly. क्षत्रस्य क्षत्रेण वा परिग्रहः (acceptance as a wife) तस्य क्षमा capable of or fit for, being accepted (as a bride) by a Kṣatriya. Or we may have क्षत्रपरिग्रहं क्षमते (tolerates) असौ. आर्यम् noble, respectable, honourable. अभिलाषः (longing) विद्यते

यस्य तत्. संदेहानां पदानि तेषु which are the subjects of doubt. प्रवृत्तयः inclinations. प्रमाणम् the standard to judge whether a particular action is correct or not; the deciding authority. This word always occurs in the singular in this sense *e. g.* वेदाः प्रमाणम्. The test that is referred to in this stanza is the test of instinct or intuition. It is common experience that instinct sometimes guides us better than any external considerations. To be able to say that a particular course of conduct is right, because one is inclined towards it, requires great confidence in the righteousness of one's mind, for it is tantamount to saying that no evil thought would ever enter it. That the king was able to say so is indicative of his stainless character and pure mind. This stanza is quoted in D. R. as an instance of अभिलाष or longing, which is the first of the ten stages of अयोग (absence of union) and is thus defined 'अभिलाषः स्पृहा तत्र कान्ते सर्वाङ्गसुन्दरे । दृष्टे श्रुते वा' 4. 53. The latter half of the stanza also occurs in Kumārilabhaṭṭa's Tantravārtika: 'यथा रुमायां लवणाकरेषु मेरौ यथा वोज्ज्वलरुक्मभूमौ । यज्जायते तन्मयमेव तत् स्यात् तथा भवेद्वेदविदात्मतुष्टिः ॥ एवं च विद्वद्वचनाद्विनिर्गतं प्रसिद्धरूपं कविभिर्निरूपितम् । सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥ p. 133 (Benares S. Series).

i. 22. 1 तथापि—The king really has no doubt about Śakuntalā's capability of being married by a Kṣatriya. But he wants to make assurance doubly sure by ascertaining the truth about her. तत्त्वतः in reality, as the facts are. उपलप्स्ये lit. I shall obtain (her) *i. e.* know her. i. 22. 3—सलिलस्य सेकः तस्य संभ्रमः तेन उद्गतः raised by the disturbance or agitation (caused) by the sprinkling of the water. I. 22. 4—अभिवर्तते is hovering round. अभि in such cases is usually taken to be a कर्मप्रवचनीय in order to explain the accusative in वदन. For वृत् is intransitive. This is indicative of the fact that Śakuntalā was a Padminī, which is the first of the four classes into which writers on erotical science divide women. One of the characteristics of the Padminī is that she possesses the fragrance of lotuses and the bee in the present case was attracted by the fragrance of Śakuntalā's breaths. The Ratimañjarī thus defines her: 'भवति कमलनेत्रा नासिकाक्षुद्ररन्ध्रा अविरलकुचयुग्मा चारुकेशी कृशाङ्गी । मृदुवचनसुशीला गीतवाद्यानुरक्ता सकलतनुसुवेशा पद्मिनी पद्मगन्धा ॥' i. 22. 5. सस्पृहम् longingly, or with envy.

Stanza 23 Construe :—[भो] मधुकर, वेपथुमतीं चलापाङ्गां दृष्टिं बहुशः स्पृशसि, कर्णान्तिकचरः [सन्] रहस्याख्यायी इव मृदु स्वनसि, करं व्याधुन्वत्याः रतिसर्वस्वम् अधरं पिबसि, तत्त्वान्वेषात् वयं हताः, त्वं कृती खलु । (शिखरिणी)

The king is now deeply in love and has grown so hopeless that he cannot tolerate near his beloved the presence of even a bee, whom

he takes as a rival and envies (R). वेपथुः tremor. चलौ अपाङ्गौ (corners) यस्याः. Tremulousness of the eye (compare चटुलनयना) is a sign of beauty. Śakuntalā's eyes were already tremulous. Fear made them still more so. She therefore appeared to the king extremely fascinating. बहुशः many a time. This is indicative of envy. You are doing it several times. But I get the chance not even once! The first line indicates नेत्रचुम्बन, the second रहस्यकथन and the third अधरचुम्बन. The king imagines the bee is doing all these and envies him. कर्णस्य अन्तिकम् (vicinity)। तत्र चरति असौ. रहस्यम् आचष्टुं (from चक्ष्) शीलमस्य स रहस्याख्यायी whispering a secret (of love), चक्ष् being changed to ख्या, according to चक्षिङः ख्याञ्' पा. 2. 4. 55. मृदु स्वनसि softly or sweetly hum. करं व्याधुन्वत्याः in spite of her waving her hand. व्याधुन्वत्याः is अनादरे षष्ठी. The reading करौ is to be rejected, because the waving of one hand is more natural. Besides she would appear rather unsightly, if she waved both her hands. And again she probably carried the pitcher, which she had just emptied, in one of her hands, so only one hand could be used to ward off the bee. रतिसर्वस्वम् the all-in-all or the very essence of enjoyment. Lovers set a very high value on adharapāna. Hence the idea. अधरं पा means to kiss. The idea is based on the fancy that the lower lip contains nectar or honey, which can be drunk. Rāghava says that अधरं पिबासि must, in the case of the bee, be understood in the sense of 'सादरं विलोकयसि.' Otherwise he says it will mean the bee bit her! We do not think this cavil has much cogency. What happened was that when the bee moved towards her lip, the king thought he was drinking it. तत्त्वस्य अन्वेषः तस्मात् owing to our search after truth (concerning her parentage and her capability of becoming a Kṣatriya's spouse). हताः baffled in our desires; undone. कृती blessed; one who has gained his object or achieved his purpose. प्रशस्तं कृतम् (achievement) अस्य। कृतमनेन इति वा. वयम् is used for अहम्, according to 'अस्मदो द्वयोश्च' पा. 1. 2. 59 (एकत्वे द्वित्वे च विवक्षितेऽस्मदो बहुवचनं वा स्यात्। वयं ब्रूमः। पक्षे अहं ब्रवीमि आवां ब्रूव इति वा। सि. कौ.). The plural in this case shows disrespect, instead of the usual respect, for the king does not think highly of himself for having lost what he imagines the bee has gained, and such use of the plural is common in literature. The idiom has come down in the vernacular too, as when we say 'तूं मात्र शहाणा, आम्हीं काय मूर्ख आहोंतच,' where the plural आम्ही is indicative of the speaker's disrespect for himself. The suggestion in the last line would have sounded unbecoming, had it not been for the fact that the king had become almost mad with passion for Śakuntalā and was sure that she

was a fit object for his affection. For it amounts to: Oh! alas! how foolish I was to go in search of the truth concerning her. This bee, not caring a straw for things of that kind, is acting the part of a haṭha kāmuka. I really ought to have done the same! But oh! I am now undone. This stanza is suggestive of future events viz. the sudden appearance of the king on the scene, even like the bee, and his trying to kiss Śakuntalā inspite of her protests. i. 23. 3—धिट्ठो (धृष्टः) means impudent and corresponds to धटिंगण or दांडगा in Marāṭhī. It is better than दुट्ठो (दुष्टः), because धिट्ठो is quite an appropriate abuse in the mouth of a girl. धिट्ठो is evidently paraphrased by दुव्विणीदो in her last sentence by Śakuntalā. विरमति stops. रम् is usually Ātmanepadī, but when preceded by the prepositions वि, आ or परि, it takes the Parasmaipada, according to 'व्याङ्परिभ्यो रमः' पा, 1. 3. 83. i. 23. 4—अन्यतः at some other place. The तस् is applied in the sense of the locative, as in इतः. अन्यत् पदम् पदान्तरम् another step. This is an irregular compound formed according to 'मयूरव्यंसकादयश्च' पा. 2. 1. 72. i. 23. 5—दुष्टु यथा तथा विनीतः badly disciplined; or दुष्टं विनीतं (विनयः) यस्य; ill-mannered; ill-behaved. अभिभूयमानां मा परित्रायेथाम् is idiomatic for मम अभिभवात् मां परित्रायेथाम्. i. 23. 7—आक्रन्द cry out to (for help) i. 23. 8— तपःसाधनानि वनानि तपोवनानि (मध्यमपदलोपी). नाम it is well known. i. 23. 9—अवसरो...यितुम् here is an opportunity (for me) to disclose myself. The friends said in a jocular manner that they could not protect her and that she should call upon Duṣyanta. Here, therefore, was a call and the king thought he might then fitly introduce himself. So far the king's words are supposed not to be heard by the girls. But his 'न भेतव्यम्। न भेतव्यम्' was intended for them. He wanted to add some such words as 'अयमहमागत एव,' which would mean he was the king and had gone there at their invitation. But he checked himself in the middle of his speech (अर्धोक्ते) and realised that if he were to complete his speech in the way he wanted to, he would at once be detected as being the king. Then probably, the king feared, the girls would not behave with him in a free manner. He, therefore, desired to go to them as an ordinary man. But as we shall see later on, he reveals his royal character inspite of himself. The way in which the king is introduced to the hermitage is very ingenious and what is more important, perfectly natural. A less clever artist would have made him simply go and announce himself. It is to be noted that though he goes there as an ordinary person, he goes as protector. Thus even then he could not completely dissociate his kingship from him. व्या with अभि means to speak.

Stanza 24 Construe :—दुर्विनीतानां शासतरि पौरवे वसुमतीं शासति [सति] कः अयं मुग्धासु तपस्विकन्यासु अविनयम् आचरति । (आर्याः)

दुर्विनीतानां शासतरि the chastiser of the ill-mannered. The word दुर्विनीत has been purposely used. Because Śakuntalā was being teased by the durvinīta bee. पौरवे महीं शासति (सति) is a locative absolute used in the sense of अनादर or 'inspite of', 'notwithstanding' (महीं शासन्तं पौरवमनादृत्येत्यर्थः), according to 'षष्ठी चानादरे' पा. 2. 3. 38 (अनादराधिक्ये भावलक्षणे **षष्ठीसप्तम्यौ** स्तः । रुदति रुदतो वा प्राव्राजीत् । रुदन्तं पुत्रादिकमनादृत्य संन्यस्तवा-नित्यर्थः । सि. कौ.). मुग्धासु innocent, simple. This makes the अविनय (rudeness or immodesty) of the bee graver. तपस्विकन्यासु–Though the king knows which of the hermit-girls was suffering from the rudeness, he pretends ignorance in order to appear disinterested and speaks of the rudeness being practised towards the hermit-girls.

i. 24. 1—किंचिदिव somewhat, slightly. इव here has the sense of 'a little'. '**ईषदर्थो**पमोत्प्रेक्षावाक्यभूषणयोरिव ।' गणरत्नमहोदधि. संभ्रान्ताः confused. It was natural for these hermit-girls to be confused at the unexpected appearance of a city-bred man. But Anasūyā being the more serious character, first recovers self-possession and explains the situation to the king (R). Further, when the king directly addressed Śakuntalā and she gets more confused and remains speechless through nervousness, it is once more Anasūyā who answers for her and reminds her of her duty of receiving the guest in order to make her overcome her confusion and nervousness. i. 24. 3—आर्य noble sir. The literal meaning of this word is also relevant here. अर्यते (शरणत्वेन गम्यते आश्रीयते इत्यर्थः) असौ आर्यः. अत्याहितम् अतीव आहितं मनसि that which is seriously taken to or felt by the mind ; a great danger. 'अत्याहितं महाभीतिः कर्म जीवानपेक्षि च । ' अमरः. i. 24. 4—अभिभूयमाना being assailed or teased. कातरीभूता was frightened. Note that the च्वि here is not used in the strict sense of अभूततद्भाव, for Śakuntalā had really become frightened. That the च्वि is not always used in its strict sense in literature has been noted before. i. 24. 5—अपि has the sense of 'I hope.' i. 24. 6—साध्वसम्–Though Amara gives this as a synonym of 'fear' ('दरत्रासौ भीतिर्भीः साध्वसं भयम् । '), it means the state of mind in which confusion or perturbation predominates and fear has a small tinge. It is best translated by 'nervousness.' When Anasūyā pointed out Śakuntalā to the king, he knew she was his hostess and facing her asked the usual question of greeting. But Śakuntalā grew still more confused under his gaze and remained silent (अवचना). Anasūyā saved the situation (R). i. 24. 8—अतिथि... लाभेन by the acquisition of a distinguished guest. This is a very high

compliment. It means: They were practising penance all the time, but only on that day their penance could be said to be really prosperous inasmuch as they obtained the opportunity of receiving such a distinguished guest. अतिथिविशेषः (अतिथेः विशेषः) is a Sanskritism for विशेषयुतः अतिथिः a guest who has some distinguishing feature about him; a distinguished guest. Such expressions have occurred before. Or विशिष्यते असौ विशेषः one who remains after others are gone; one selected i. e. the best. अतिथीनां विशेषः the best of the guests. The first way, is, however, preferable. i. 24. 9—उटजः-जम् a hermit's hut or cottage. 'मुनीनां तु पर्णशालोटजोऽस्त्रियाम् ।' अमरः. उटस्तृणपर्णादिस्तस्माज्जायते. A cottage is made of grass, leaves etc. फलमिश्रम् mixed with fruit. अर्घम् is a respectful offering or oblation to gods or venerable men consisting of rice, Dūrva-grass etc. The usual ingredients of this offering are: 'आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घः प्रकीर्तितः । '. अर्घ्यम् has the same sense. इदम् refers to the water that she had in her pitcher and that was meant originally for watering the trees. पादार्थम् उदकम् water for (washing) the feet. This was a means of showing respect for the guest. The origin of this religious custom probably lay in the fact that a guest generally came afoot and had his feet soiled, which badly required washing before he could proceed to do anything else. By asking her to go to the cottage Anasūyā is really reminding Śakuntalā of her duty. Father had appointed her to receive guests. But she was there standing confused. She was thus neglecting her duty. But then the king did not want Śakuntalā to go away. So he avoided that contingency by observing that their kind words had really done him the necessary hospitality and formal things like *argha* etc were not required. i. 24. 10—भवतीनाम्—Note that only Anasūyā has talked to him. But he pretends he has had conversation with all of them. This indicatss his desire for such conversation. सूनृता सुष्ठु नृत्यन्ति जनाः अनया which makes people dance with joy ; true and agreeable ; kind, sincere etc. 'सूनृतं प्रियें । सत्येऽथ' अमरः. अतिथये इदम् आतिथ्यम् hospitality. This is the king's return compliment to Anasūyā's 'अधुना अतिथिविशेष etc. ' Priyaṁvadā now intervenes. She has all the while observed what kind of man the king was. She now wants to have a chat with him, who appeared so refined and cultured. i. 24. 12—तेन हि if you think that our words are a sufficient reception. प्रकृष्टा छाया यस्यां सा प्रच्छाया । तादृशी च शीतला च प्रच्छायशीतला तस्याम् cool and possessed of a thick shade. This dissolution deserves to be noted, because छाया at the end of a Tatpuruṣa compound becomes necessarily neuter, when the objects that cast the shade are many and optionally so in other cases. But these rules are

not applicable to Karmadhāraya compounds. Hence if we dissolved the compound as प्रकृष्टा च असौ छाया च तया शीतला, we would obtain प्रच्छायाशीतला. Read 'छाया बाहुल्ये' पा. 2. 4. 22 (छायान्तस्तत्पुरुषो नपुंसकं स्यात् पूर्वपदार्थबाहुल्ये । इक्षूणां छाया-इक्षुच्छायम् । विभाषासेनेति विकल्पस्यापवादः । सि. कौ. । पूर्वपदार्थबाहुल्ये किम् । कुड्यस्य छाया कुड्यच्छाया । तत्त्वबोधिनी) and 'विभाषा सेनासुराच्छायाशालानिशानाम्' पा. 2. 4. 25 (एतदन्तस्तत्पुरुषः क्लीबं वा स्यात् । ब्राह्मणसेनम्, ब्राह्मणसेना । यवसुरम्, यवसुरा । कुड्यच्छायम् , कुड्यच्छाया । गोशालम्, गोशाला । श्वनिशम्, श्वनिशा । तत्पुरुषोऽनञ्कर्मधारय इत्यनुवृत्तेर्नेह । दृढसेनो राजा । असेना । परमसेना । सि. कौ.). i 24. 13—सप्त...वेदिकायम् on the raised-seat round the Saptaparṇa. सप्तपर्ण is tree having seven leaves on a stalk. 'सप्तपर्णो विशालत्वक् शारदो विषमच्छदः' अमरः. वेदिका was a quadrangular raised-seat, covered with a roof supported by pillars, used as a kind of arbour for sitting or standing under. In this case it appears to have been constructed round the Saptaparṇa and was probably circular, as is the case with vedikās round trees. मुहूर्तः-र्तम् is properly a period of 48 minutes or two daṇḍas, but the word is used to signify any short space of time. मुहूर्तम् is an accusative of time, used according to 'कालाध्वनोरत्यन्तसंयोगे' पा. 2. 3. 5 (इह द्वितीया स्यात् । मासं कल्याणी । मासमधीते । मासं गुडधानाः । क्रोशं कुटिला नदी । क्रोशमधीते । क्रोशं गिरिः । अत्यन्तसंयोगे किम् । मासस्य द्विरधीते क्रोशस्यैकदेशे पर्वतः । सि. कौ.). परिश्रमविनोदम् the removal or diversion of your fatigue. i. 24. 14– अनेन कर्मणा refers to the work of watering trees. i. 24. 16– अतिथिनाम्– Duṣyanta was the only guest present there. The plural is intended to show आदर or respect. पर्युपासनम् lit. sitting round and near (a person); waiting upon with a view to do honour. Observe the attitude of the two girls towards this conference under the Saptaparṇa tree. Priyaṁvadā wanted to have a jolly good talk with the fine gentleman from the town. Anasūyā consented to the proposal because they would, she thought, be thus honouring their guest, to whom formal reception was not accorded. The religious side of the reception is more in her mind. In the simplicity of her heart she further imagined that Śakuntalā might perhaps be opposed to such a meeting, as she did not appear to Anasūyā to have yet completely recovered from the confusion, in which she was thrown at the king's appearance. She, therefore directly appealed to the formal hostess and pointed out to her the propriety of such course of conduct. i. 24. 18–तपोवन...गमनीया accessible to, or susceptible of, an emotion inconsistent with the penace-grove. i. 24. 19– गमनीया literally means fit to be reached or approached; hence accessible. विकारस्य=विकारेण. The vikāra in the present case is of course love. Śakuntalā became conscious of such emotion since she saw the king, but she could not know how that emotion took posses-

sion of her. Such indeed is the case with young girls when love first enters their heart ! i. 24. 21– सम...णीयम् charming owing to your equal age and beauty. Though, as we know, the king has already observed that Śakuntalā is far more beautiful than her two friends and has admired and actually fallen in love with her, he is here giving vent to the first impression that is produced on a fresh visitor to the penance-grove. In fact he himself was at first equally struck with the beauty of them all. His attempt is not to let them know that he has been observing them for some length of time. शोभनं हृदयं यस्य स सुहृत् a friend. तस्य भावः सौहार्दम् friendship. i. 24. 22– जनान्तिकम् and अपवार्य, like स्वगतम् or आत्मगतम् and प्रकाशम्, are stage-directions (नाट्योक्तयः). They have been fully explained in Appendix A. The student may remember here that जनान्तिकम् and अपवार्य indicate those speeches which are meant for particular individuals only to the exclusion of others. स्वगतम् or आत्मगतम् means a speech intended for the speaker alone. It is in fact a soliloquy प्रकाशम् signifies a speech which is intended for all. Of course on the stage all speeches, including स्वगतम्, are to be uttered in a manner loud enough to be heard by the entire audience. But the actors must show by proper gesticulations or their absence that they have or have not heard the particular speech. i. 24. 24– चतुरा गंभीरा च आकृतिर्यस्य whose appearance is lively and dignified. मधुरम् and प्रियम् are adverbs going with आलपन्, talking in a sweet and pleasing manner. प्रभावः majesty, dignity. Note that what first strikes Priyaṁvadā is the king's trim and august appearance and then his sweet and pleasing words. Priyaṁvadā is inclined, as we shall see later, to repose more confidence in the king's outward appearance. She is somewhat of a superficial girl. i. 24. 29– मधुरालापजनितः created by (your) sweet words. This shows that मधुरम् is one of the adverbs in Priyaṁvadā's last speech and not चतुरम्, as some editions have. Anasūyā caught the word which Priyaṁvadā had just uttered. विस्रम्भो मां मन्त्रयते the confidence makes me speak. मन्त्रयते is causal. राजर्षिवंशः—This shows, not that the girls had recognised the king, but that he appeared to them so dignified in appearance that they thought he belonged to a noble family. This and the following two sentences are courtly in form and illustrate the conventional politeness of speech on such occasions. They supply good examples of पर्यायोक्तम्. Though the girls were brought up in a forest, their education, it appears, included the knowledge of city-ways (वनौकसोऽपि लौकिकज्ञाः). i. 24. 31– विरहेण पर्युत्सुकः (anxious, pining) जनः यस्मिन्. This highly conventional question is merely equal to the plain 'Where do you come from ?' The idea is the king's absence from his country has made his subjects pine away for him. Compare 'तत् कथय

आगमनेन अपुण्यभाक् कतमो विजृम्भितविरहव्यथः शून्यतां नीतो देशः । ’ हर्षचरित उ. 1 p.41 (our edition); R. 2. 73. सुकुमारतरोऽपि though extremely delicate. तर is really a comparative termination. It is often used, as here, to express mere excess. But a strict grammarian may argue that in all those cases where तर shows excess, the idea of comparison is also present. Here, for example, the king is compared in a tacit way with all other people in the world. तपोवन... नीतः your self has been subjected to (lit. led towards the abode of) the fatigue of going to the penance-grove. It should be noted that Anasūyā takes upon herself the task of asking these formal questions to the king. A serious character is necessary for this business. This should be particularly remembered, because it would be of use to us when we would come to the discussion regarding the assignment of speeches in the Prelude to Act iv. i. 24. 34— मा उत्ताम्य (from उद् + तम् ताम्यति) do not be impatient. Now that Śakuntalā is drawn towards the king in some mysterious way, this soliloquy is quite natural. i. 24. 35— कथं...वेदयामि how shall I announce or disclose myself ? आत्मापहारम् concealment of myself. The king is in a fix. He does not like to disclose himself, as we have already seen. His conscience also does not allow him to hide his real character, which can only be done by telling a blunt falsehood. Under these circumstances, the king, as people often do, resorts to a quibble. Note the famous ‘ नरो वा कुञ्जरो वा ’ of Yudhiṣṭhira. i. 24. 36— भवतु shows he has made up his mind regarding the course to be adopted. भवति your ladyship ! This is a polite form of addressing women, corresponding to the masculine भवान्. Also note ‘ परपत्नी तु या स्त्री स्यादसम्बन्धा च योनितः । तां ब्रूयाद्भवतीत्येवं सुभगे भगिनीति च ॥’ Ms. 2. 129. पौरवेण राज्ञा (1) by the Paurava king viz. my father; (2) by the Paurava king viz. Duṣyanta. i. 24. 37—धर्माधिकारे (1) to the office of (performing) my duty (as king), which included the granting of protection to ascetics; (2) to the superintendence of religion, which included visiting forests and seeing that everything there was going on well. This speech has been so worded as to be applicable to Duṣyanta himself as well as to an officer appointed by him to the Department of Religion. Thus the meanings (1) above are for the satisfaction of Duṣyanta's conscience, while (2) are intended for Anasūyā and the other girls. अविघ्नाश्च ताः क्रियाश्च तासामुपलम्भः तस्मै in order to know or ascertain (whether your) rites are free from obstacles. This is a compound which almost breaks under the meaning it conveys. It is so compressed. धर्मार्थं धर्मसाधनं वा अरण्यम् धर्मारण्यम् (मध्यमपदलोपी) a penance-forest. i. 24. 38—सनाथाः possessed of a protector. This is again a compliment to the king. i. 24. 39—

शृंगारजनितां लज्जाम् bashfulness of love. Śakuntalā now knows definitely that the man for whom she felt that 'emotion incompatible with a penance-grove' is a high personage and her love for him becomes confirmed. Hence this particular kind of bashfulness on her part. i. 24. 40—आकारः (1) simple appearance (आकृतिः); (2) changed appearance or mien, such as the expression of the face etc., as indicating mental emotions; (3) gestures etc., which directly reveal the inward feelings. (2) and (3) are called इङ्गित. Hence 'अ कारौ इङ्गिताकृती' अमरः. The meaning (2) refers to the king. We may say that he probably changed colour and thus indicated his love. (3) is applicable to Śakuntalā. She must have gone through certain definite gestures, which clearly demonstrated her sentiment. For the poet gives a special stage-direction for her. i. 24. 44—जीवितसर्वस्वेन with the all-in-all of his life viz. Śakuntalā, who was कुलपतेरुच्छ्वसितम्. कृतः अर्थः येन one who has accomplished his object; blessed. When the girls observed that both Śakuntalā and the king had fallen in love with each other, they were justified in indulging in this joke. Śakuntalā liked it extremely and, like a coy girl that she was, she indicated the fact by resenting it. i. 24. 46—अपेतम् is imperative second person dual of अप + इ to go away. किमपि something imaginary, improbable, absurd. Śakuntalā is here feigning resentment. Or perhaps she is really angry to see that her friends have gauged her wish (R). i. 24. 47—वयमपि–Now that you have asked me several questions and have had your answers, I also desire to ask you something and that is concerning your friend (सखीगतम्). Compare 'अन्विष्यते च कुसुमपुरवासिनां नन्दामात्यसुहृदां निपुणं **प्रचारगतम्**' Mu. ii. i. 24. 48—अनुग्रहः favour. अभ्यर्थना request, prayer. i. 24. 50—शश्वत् is an indeclinable, meaning 'again and again.' शश्वद्भवं शाश्वतम् or शाश्वतिकम् occurring again and again; perpetual. ब्रह्माणि–ब्रह्म really means (1) the Vedas; (2) the supreme truth or the highest principle; (3) penance. '**वेदस्तत्त्वं तपो ब्रह्म** ब्रह्मा विप्रः प्रजापतिः।' अमरः. Now celibacy is useful for the study of the Vedas, or for practising penance, or in our attempts to realise the highest truth. Hence ब्रह्मन् secondarily means celibacy, which is the sense intended here. शाश्वते...स्थितः observes perpetual celibacy. प्रकाशः may mean either, as a noun, celebrity, fame (प्रसिद्धिः), thus इति प्रकाशः='It is well-known, such is his fame', or, as an adjective, famous, celebrated (प्रसिद्ध), thus इति प्रकाशः='he is thus known or celebrated.' For प्रकाश in the latter sense compare R. 3. 48; 18. 28. i. 24. 51—आत्मजा lit. born of oneself i. e. one's daughter. This word has been purposely used. How can a perpetual celibate have a daughter born of himself? (R) That is the king's difficulty.

It will be seen that this query is the first step in the king's तत्त्वान्वेष. i. 24. 53—कौशिक...धेयः whose family name is Kauśika. कुशस्य or कुशिकस्य गोत्रापत्यं पुमान् कौशिकः. This refers to Viśvāmitra, who was the great-grandson of Kuśa (or Kuśika), being the son of Gādhi, the son of Kuśanābha, the son of Kuśa. Read रामायण बालकाण्ड ' ब्रह्मयोनिर्महानासीत् कुशो नाम महातपाः । अक्लिष्टव्रतधर्मज्ञः सज्जनप्रतिपूजकः ॥ 1 स महात्मा कुलीनायां युक्तायां सुमहाबलान् । वैदर्भ्यां जनयामास चतुरः सदृशान् सुतान् 112 कुशाम्बं कुशनाभं च असूर्तरजसं वसुम् ।...3' सर्ग 32; ' कस्यचित्त्वथ कालस्य कुशनाभस्य धीमतः । जज्ञे परमधर्मिष्ठो गाधिरित्येव नामतः ॥5 स पिता मम काकुत्स्थ गाधिः परमधार्मिकः । कुशवंशप्रसूतोऽस्मि कौशिको रघुनन्दन ॥ 6' सर्ग 34. Also vide सर्ग 57. 18, 19. The Viṣṇupurāṇa gives the same pedigree for Viśvāmitra, except that it makes Gādhi the son of Kuśāmba. But the Mabābhārata makes Viśvāmitra the grandson of Kuśika by the elimination of Kuśanābha. Read ' कान्यकुब्जे महानासीत् पार्थिवो भरतर्षभ । गाधीति विश्रुतो लोके कुशिकस्यात्मसंभवः ॥ 3 तस्य धर्मात्मनः पुत्रः समृद्धबलवाहनः । विश्वामित्र इति ख्यातो बभूव रिपुमर्दनः ॥ 4' आदिपर्व अ. 191. Note that गोत्रकृतं (caused or given by his family) नामधेयं यस्य सः गोत्रनामधेय is a सापेक्ष समास, but it is allowed on the usual principle of सापेक्षत्वेऽपि गमकत्वात् समासः. i. 24. 54—महान् प्रभावः यस्य of great prowess. The prowess of Viśvāmitra is well known. It was he who by means of his rigorous austerities raised himself to the position of a Brahmarṣi, saved Śunaḥśepa from the hands of Varuṇa, transported Triśaṅku to the skies in his mortal body and proceeded to create another universe in the manner of Brahmā. Note that महत् is changed to महा when it forms the first member of a Karmadhāraya or Bahuvrīhi compound, according to ' आन्महतः समानाधिकरणजातीययोः ' पा. 6. 3. 46 (महत आकारोऽन्तादेशः स्यात् समानाधिकरणे उत्तरपदे जातीये च परे । महाब्रह्म । महाब्रह्मा । महादेवः । महाजातीयः । समानाधिकरणे किम् । महतः सेवा महत्सेवा । सि. कौ.). राजा च असौ ऋषिश्च राजर्षिः a kingly or royal sage. This epithet was literally true in the case of Viśvāmitra, because he was both a king and a sage. i. 24. 57—प्रभवम् lit. cause of birth ; progenitor ; father. ' स्याज्जन्महेतुः प्रभवः स्थानं चाद्योपलब्धये ' अमरः. उज्झिता abandoned. i. 24. 58—शरीरसंवर्धनादिभिः (supply कर्मभिः) by such actions as fostering the body etc. शरीरसंवर्धनम् आदिर्येषां तैः. Compare ' उपस्प्रष्टुं गतश्चाहमपश्यं शयितामिमाम् । निर्जने विपिने रम्ये शकुन्तैः परिवारिताम् । 20...आनयित्वा ततश्चैनां दुहितृत्वे न्यवेशयम् ॥ 23 शरीरकृत् प्राणदाता यस्य चान्नानि भुञ्जते । क्रमेणैते त्रयोऽप्युक्ताः पितरो धर्मशासने ॥ 24 ' म. भा. आदिपर्व 93. i. 24. 59—कुतूहलमेव कौतूहलम् । स्वार्थे अण् । curiosity. आ मूलात्—आ is here a कर्मप्रवचनीय (i. e. a preposition used by itself and governing a noun in some case), denoting the limit inclusive (अभिविधि). It governs the ablative, according to पञ्चम्यपाङ्परिभिः ' पा 2. 3. 10 (एतैः कर्मप्रवचनीययोगे पञ्चमी स्यात् । अप हरेः,परि हरेः संसारः । परिरत्र वर्जने । लक्षणादौ तु हरिं परि । आ मुक्तेः संसार । आ सकलाद् ब्रह्म । सि. कौ.). i. 24. 62—उग्र...वर्तमानस्य (note the

idiom) who was practising rigorous penance. किमपि somehow. Kālidāsa often uses this as an adverb. Note 'स्नेहानाहुः किमपि विरह ध्वंसिनस्ते त्वभोगादिष्टे वस्तुन्युपचितरसाः स्नेहराशीभवन्ति ॥' Me. 108; also R. 2. 57. जातशङ्कः whose fear was roused (lit. born). i. 24. 63—अप्सराः (अद्भ्यः सरन्ति उद्गच्छन्ति)–The Apsarases are a class of celestial damsels, supposed to be the courtesans of heaven, and are often sent by Indra to disturb the austerities of a mighty sage, who causes his throne to totter. The Rāmāyaṇa says they sprang from the ocean as it was being churned. Note 'अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियः । उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् ॥' बालकाण्ड 45. 33. But the Mahābhārata makes them the daughters of Kaśyapa and Ariṣṭā. Vide आदिपर्व 66 'इमं त्वप्सरसां वंशं विदितं पुण्यलक्षणम् ॥ 46 अरिष्टासूत सुभगा देवी देवर्षितः पुरा ।...49.' Bāṇa in his Kādambarī mentions 14 families of the Apsarases. According to Amara this word is always used in the plural ('स्त्रियां बहुष्वप्सरसः स्वर्वेश्या उर्वशीमुखाः'), but this rule is not invariable. For, the word is found used in the singular too in literature. Kālidāsa uses it thrice in the singular in this play and in the Vikramorvaśīyam he uses the form अप्सरा ending in आ ('अनप्सरेव प्रतिभासि' V. i). Note 'आपः सुमनसो वर्षा अप्सरःसिकताः समाः । एते स्त्रियां बहुत्वे स्युरेकत्वेऽप्युत्तरत्रयम् ॥' 'स्त्रियां बहुष्वप्सरसः स्यादेकत्वेऽप्सरा अपि ।' शब्दार्णव. नियमस्य विघ्नः तं करोति तच्छीला असौ who causes obstacle to his vow. The niyama refers to the vow of celibacy. i. 24. 64—अस्ति shows that the fact is well known. अन्येषां समाधिः तस्मात् भीरवः तेषां भावः fear of others' practice of penance. समाधि should here be taken in the sense of mere 'penance' or 'practice of penance.' समाधि really means profound or abstract meditation, which consists in perfect absorption of thought into the one object of meditation viz. the Supreme Spirit. It is the 8th and last stage of yoga. Compare 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि (योगस्य)' योगसूत्र 2. 29; 'तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः ।' Ibid 3. 3. i. 24. 66—वसन्तोदारसमए–The correct translation of this Prākṛta is वसन्तावतारसमये at the time of the advent of the spring. For the Prākṛta ओदार is legitimately equal to the Sanskrit अवतार, as ओदंसयन्ति = अवतंसयन्ति (i. 4 above). Rāghavabhaṭṭa translates वसन्तोदारसमए by उदारवसन्तसमये, remarking 'प्राकृते पूर्वनिपातानियमः'. उदार in this case means pleasant. But there seems to be no doubt that वसन्तावतारसमये is the proper translation. Kālidāsa has used the same Prākṛta expression in the clear sense of वसन्तावतार elsewhere. Compare 'पेक्खदु भवं वसन्तोदारसूअअं अभिरामत्तणं पमदवणस्स (पश्यतु भवान् वसन्तावतारसूचकमभिरामत्वं प्रमदवनस्य)' V. ii; 'णं भवं अज्ज पुढमं वसन्तोदारसूअआइ रत्तासोअकोरआइ उपाअणं पेसिअ (ननु भवानद्य प्रथमं वसन्तावतारसूचकानि रक्ताशोककोरकाणि उपायनं प्रेष्य)' M. iii; 'मुद्धे ! भ्रमरसम्बाधोत्ति वसन्तोदारसव्वसभूदो किं ण चूदप्पसवो ओदंसणिज्जो (मुग्धे !

भ्रमरसम्बाध इति वसन्तावतारसर्वस्वभूतः किं न चूतप्रसवोऽवतंसनीयः)' Ibid iii. उन्मादयितुं शीलं यस्य तद् उन्मादयितृ तदेव उन्मादयितृकम् intoxicating, maddening. अर्धोक्ते- Bashful as she was, Anasūyā could not proceed with her story, when she reached this point. The king came to her help and told her that what followed (परस्तात् the sequel) was easily understood. The whole situation has been managed by the poet so cleverly. A less consummate artist would have made the innocent forest girl give a glowing description of the occasion and the occurrence. But there is more charm in Kālidāsa's suggestion. For the story of Viśvāmitra's penance and his seduction by Menakā vide Mb. Ādiparvan ch. 92-93. The story also occurs in the Rāmāyaṇa Bālakāṇḍa 63, from which we learn that Menakā, after seducing Viśvāmitra, stayed with him for ten years in his hermitage, but was afterwards abandoned by him, who went to another region for practising penance afresh. In the Rāmāyaṇa there is, however, no reference to the birth of Śakuntalā during this period. i. 24. 68—सर्वथा verily, after all. अप्सराः संभवः यस्याः born of a celestial nymph. Compare 'सुरयुवतिसंभवम्' ii. 8 *infra*. उपपद्यते —Supply अस्याः अप्सरःसंभवत्वम् after this.

Stanza 25 Construe:—अस्य रूपस्य संभवः मानुषीषु कथं वा स्यात् । प्रभातरलं ज्योतिः वसुधातलात् न उदेति । (अनुष्टुभ्)

This stanza describes the unearthly beauty of Śakuntalā. It conveys a great compliment to her. She therefore hangs down her head in bashfulness. कथं वा how possibly ? This is emphatic for 'It is not at all possible' (R). मनोरपत्यानि स्त्रियः मानुष्यः तासु. From मनु in the sense of अपत्य we obtain two forms viz. मानुषः and मनुष्यः, according to 'मनोर्जातावञ्यतौ षुक् च' पा. 4. 1. 161. प्रभातरलं ज्योतिः the flash, tremulous or glittering with lustre. This of course refers to lightning with which Kālidāsa often compares his beautiful women. Note 'कनकनिकषस्निग्धा विद्युत् प्रिया न ममोर्वशी ॥' V. iv. 1. For similar expression compare 'सुन्दरी सा न वेत्येव विवेकः केन जायते । प्रभामात्रं हि तरलं दृश्यते न तदाश्रयः ॥' काव्यादर्श 2. 129. Rāghavabhaṭṭa says that प्रभातरलं ज्योतिः refers to the moon etc. This is not good.

i. 25. 1—लब्धः अवकाशः येन one which has found scope. Here the तत्त्वान्वेष begun by the king with 'वयमपि तावद्भवत्योः सखीगतं etc.' (i. 24. 47) is complete. The king now knows that Śakuntalā is not only not the daughter of a Brāhmaṇa by a Brāhmaṇī, but is actually the daughter of an illustrious Kṣatriya king by an Apsaras. This makes her क्षत्रपरिग्रहक्षम without any doubt, a conclusion which he already had arrived at, but which he wanted to corroborate by तत्त्वान्वेष. A fresh impetus is also given here to the king's passion for Śakuntalā

by the knowledge that she was not merely an ordinary Kṣtriya girl but one born of a celestial being. This is the more reason why Duṣyanta should covet her (R). But there was one more difficulty. Priyaṁvadā had referred (उदाहृत uttered) in joke (परिहासः) to Śakuntalā's longing for a husband (वरप्रार्थना) in her speech ('यथा वनज्योत्स्ना...अनुरूपं वरं लभेय' i. 21. 16–17) This led the king to imagine that the question of Śakuntalā's marriage was probably under discussion among them then (for young girls talk of such things among themselves especially when the elders discuss them), and that it was just possible that Śakuntalā had already fixed her affection on somebody else. If such was the case, the king had no hope. For Śakuntalā could not possibly change her mind. But he knew nothing definitely. It was also possible that the वरप्रार्थना was only innocently uttered and that it had no such meaning in it as this. This is the द्वैधीभाव (indecision or doubt) under which the king's mind grew uneasy (कातर). And as he was revolving as to how he could make this point clear, his expression naturally betrayed him to be पुनरपि वक्तुकामः (desirous of speaking even again). Priyaṁvadā observed this and asked him to proceed. i. 25. 3– द्विप्रकारं द्वैधम् । द्वैधेनावस्थितिः द्वैधभावः । द्वैधभावः एव द्वैधीभावः । स्वार्थे च्विः । अथवा न द्वैधम् अद्वैधम् । अद्वैधेन द्वैधेनावस्थितिः द्वैधीभावः । धृतः द्वैधीभावः येन । तच्च अत एव कातरं च. That the च्वि is often used without expressing its technical sense of अभूततद्भाव i. e. is used स्वार्थे has been noted before. The king's mind was actually in suspense and hence there is no scope for च्वि. Or we may say that द्वैधभाव means to be literally divided in two parts. The king's mind was so only metaphorically. Hence there is scope for च्वि. It may be noted that in any case धृत is superflous. द्वैधीभावकातरम् would have been sufficient. But Kālidāsa sometimes uses such superflous words e. g. प्रतीष्टनीवारहस्ताभिः, कुतुहलगर्भोपाहित, शकावताराभ्यन्तरवासी, शिथिलज्याबन्धम् etc.

The sentence 'किन्तु सख्याः...मनः' (i. 25. 2–3) is dropped in some editions. We think the sentence is necessary in view of what has preceded and what follows. It is quite appropriate in its place and well brings out what passes in the king's mind. To explain: As we have seen, the king was in a fix He feared Śakuntalā loved another person. How was he to get this point cleared ? He could not with propriety ask Priyaṁvadā as to whether Śakuntalā was already betrothed, or whether she herself had fixed her heart on someboby. That would be too rude. He wanted to ask something and knew not how to proceed. The clever Priyaṁvadā observed this and saw the king was 'पुनरपि वक्तुकामः'. In the absence of this passage the king's state of mind would be calm after 'लब्धावकाशो मे मनोरथः' and there

would be nothing to lead Priyaṁvadā to conclude that he was 'पुनरपि वक्तुकामः'. Thus the passage is necessary for Priyaṁvadā's following speech, which otherwise would be abrupt and unnatural. This is an independent argument for the genuineness of the passage. Now, when Priyaṁvadā accosted the king in that way, he had made up his mind how to proceed and asked the question in stanza 26. Note that this question in itself was by no means important. The real doubt in the king's mind was not of the kind expressed in the stanza. He was not a fool to imagine even for a moment that Kāśyapa would really be so असाधुदर्शी and so ignorant of human nature as to insist that the daughter of a Kṣatriya king and of an Apsaras should lead the life of a forester till death. Such a contingency was not to be thought of. But then the importance of the stanza lies in its embodying a leading question. If Kāśyapa was thinking of Śakutalā's marriage, or if she had fixed her heart on somebody, Priyaṁvadā's answer would be, as the king rightly expected : 'Oh ! What of observing the ascetic's vow till death ! Father is already thinking of her marriage. Or, she has already chosen a suitable bridegroom for herself'. But when she merely informed the king of the sage's pious intention (संकल्पः) of bestowing her on a suitable bridegroom, he knew that his fear was unfounded and burst forth in the exultation 'न खलु...रत्नम्'. Thus it will be seen that the passage is necessary for Priyaṁvadā's next speech and also for understanding properly the real significance of stanzas 26 and 27.

i. 25. 4– सस्मितम् goes with विलोक्य. The smile is directed against Śakuntalā. Priyaṁvadā has observed that she has begun to grow uncomfortable under the king's glances and with his inquiry concerning her. The inquiry is still not complete, as she guesses. She, therefore, wants to tease Śakuntalā by asking the king to proceed with his inquiry and enjoy the fun. i. 25. 5—वक्तुं कामः यस्य स वक्तुकामः. वक्तुम् loses its final according to the maxim 'लुम्पेदवश्यमः कृत्ये तुं-काममनसोरपि । समो वा ततहिततयोर्मांसस्य पचि युड्घञोः' quoted in the तत्त्वबोधिनी on 'पृषोदरादीनि यथोपदिष्टम्' पा. 6. 3. 109. The Bodhinī further explains the maxim as 'कृत्यान्ते उत्तरपदे अवश्यमः अन्तं लुम्पेत् । अवश्यगन्तव्यः, अवश्यसेव्यः । तथा तुमः काममनसोः परतः अन्तं लुम्पेत् । गन्तुकामः, गन्तुमनाः । समो हिततततयोरन्तं वा लुम्पेत् । साहितः संहितः । सततः संततः । युट् घञ् च एतयोः परो यः पच् धातुः तस्मिन् परे मांसस्यान्तं लुम्पेत् । मांस्पचनी । मांस्पाकः । '. i. 25. 6—अङ्गुल्या तर्जयति threatens or rebukes with her finger. This was to indicate as though she was angry with Priyaṁvadā for leading Duṣyanta to pursue his interrogatories. Note that तर्जि (तर्ज्) तर्जयते is Ātmanepadī and its use

in the Parasmaipada requires defence. This is obtained in the general rule (परिभाषा) which says that in the case of those roots, which are Ātmanepadī on account of their final anudātta vowel being dropped (तर्ज्, भर्त्स् are such roots), the Ātmanepada is optional; 'अनुदात्तेत्त्वप्रयुक्तमात्मनेपदमनित्यम्'. But all grammarians do not admit the authority of this Paribhāṣā and Nāgojī has quoted and refuted it in his Paribhāṣendusekhara, as it is not found in Patañjali's Mahābhāṣya. According to them, therefore, such licence is condemnable. There is another way of defending such use and that is according to the Cāndra school of grammarians. For these believe that all roots can take either Pada. Note 'तथा चाह । चन्द्रादयस्तु मन्यन्ते सर्वस्मादुभयं पदम् । इति ।' जयतीर्थ's सुधा on मध्वाचार्य's अणुव्याख्यान 2. 129 'मोक्षकामो भवेदन्यो यदि मुक्ताद्विभ्यतः । मोक्षकामस्य किं तेन स्वनाशार्थं च को यतेत ॥' A third way of defending तर्जयति in the present case is to take it as a causal form from तर्ज् and say that the causal sense is absent. i. 25. 7—सम्यगुपलक्षितम् rightly observed. This shows that there was something in the king's complexion which betrayed his deliberation and for observing which he complimented Priyaṁvadā. This is another proof for the genuineness of 'किंतु... मनः'. सतां चरितं तस्य श्रवणं तस्य लोभस्तस्मात् from an eagerness to hear the life or deeds of the good. By सत् the king refers to Viśvāmitra, Menakā and their daughter Śakuntalā. There is a sly humour in referring to these persons as सत्. i. 25. 10—अलं विचार्य enough of deliberating. To Priyaṁvadā the king appeared to be distinctly deliberating. She thought he was hesitating how to interrogate the forest girls. But really he was not prepared how to proceed in view of the particular object he had in view. This is also for the retention of 'किन्तु...मनः'. अलम् and खलु, expressive of prohibition, are used with a gerund according to 'अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा' पा. 3. 4. 18 (प्रतिषेधार्थयोरलंखल्वोरुपपदयोः क्त्वा स्यात् ।...अलं दत्वा । पीत्वा खलु । सि. कौ.). न नियन्त्रणं नियन्त्रणा वा (restraint) यस्मिन् स अनियन्त्रणः । तादृशः अनुयोगः (question) यस्य to whom a question can be put without any restraint or reserve. Priyaṁvadā means to say that whatever the king desires to ask he should plainly ask. There is no necessity for reserve or restraint in conversation with ascetic folk. i. 25. 11—इति in this way; from this point of view.

Stanza 26 Construe :—अनया मदनस्य व्यापाररोधि वैखानसं व्रतम् आप्रदानात् निषेवितव्यं किम्, आहो [इयं] सदृशेक्षणवल्लभाभिः हरिणाङ्गनाभिः समम् अत्यन्तमेव निवत्स्यति [किम्] । (वसन्ततिलका)

As we have already remarked the two alternatives in this stanza are in themselves unimportant. Their importance lies in the

answer which the king expects to his queries. व्यापारं रोद्धुं शीलमस्य which obstructs the operation. Evidently an ascestic's vow is by no means helpful to the operation of love. वैखानस—As a noun this word has occurred before. See i.9.7 above. Here it is an adjective. Explain वैखानसस्य इदं वैखानसम् belonging to a hermit. Or विखनसा एतन्नामकमुनिना कृतं प्रोक्तं वा laid down or expounded by the sage Vikhanas, who had framed rules to be followed by people in the 3rd stage of life. आ is again a कर्मप्रवचनीय governing the ablative. प्रदान is the giving away in marriage. आहो or. 'आहो उताहो किमुत विकल्पे किं किमुत च' अमर सदृशानि ईक्षणानि यासां ताः । अत एव वल्लभाः ताभिः । अथवा सदृशानि च तानि ईक्षणानि च । तैः वल्लभाः ताभिः. This adjective is significant and supplies the reason why, according to the king, Śakuntalā might be tempted to lead a forest life till death. The deer were dear to her, because of the similarity between her and their eyes. And one likes to pass one's days among one's dear fellows. अन्तस्य (मृत्योः) अत्ययः अत्यन्तम् transgressing her death; till death. This is an Avyayībhāva-compound in the sense of अत्यय or passing away. It goes with निवत्स्यति. एव emphasises the meaning. 'Actually or even till her death' *i. e.* without the possibility of this being changed. The reading 'मदिरेक्षणवल्लभाभिः' has to be rejected because it neither gives the required significance, nor tells why the deer were beloved of Śakuntalā. In 'आत्म...भाभिः' the force of एव is lost and आत्म is superfluous.

i. 26. 2—धर्मचरणेऽपि even in the practice of religious duties. The force of अपि is that in religious matters generally women are allowed their own choice. But even there Śakuntalā was not independent. परस्य वशः-शम् (control, authority) यस्मिन्. अयं जनः refers to Śakuntalā. Generally the expression signifies the person speaking. But Kālidāsa uses it to refer to other persons as well. i. 26. 3—संकल्पः intention or plan. Why does Priyaṁvadā take care specially to point out to the king Śakuntalā's extreme dependence on her father? That does not properly form part of her answer and the answer would not in any way appear defective if we omitted the sentence 'धर्म...जनः.' What then was her purpose in delivering this *obiter dictum*? It was this, we think. Priyaṁvadā along with Anasūyā had already observed that both the king and Śakuntalā were attracted towards each other. The king probably exhibited signs of impatience, when he made this query. Priyaṁvadā observed them, but she could not see what was exactly at the back of the king's mind in asking this question. She thought the king had almost

lost his patience and would at once propose to Śakuntalā, if he received a favourable answer from her. So in order to put a check on his desire she specially pointed out to him Śakuntalā's dependence on her father's will, even in such comparatively innocent matters as religious duties. What then of such purely worldly affairs as a matrimonial alliance? That, Priyaṁvadā suggested, Śakuntalā could never enter into without the consent of her father. And as he was away, it was no use if Duṣyanta made haste in the matter. It may be remembered that it was Priyaṁvadā who, out of the three, was more apprehensive of Kāśyapa's attitude towards the marriage. Compare 'तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति' (iv. 0. 14.). It was therefore quite in keeping with her character to utter this careful warning. However in doing so, she left Duṣyanta sufficient ground for hope. He was no doubt अनुरूप वर and with Kāśyapa's consent he could have his desire fulfilled. This was her suggestion in the next sentence. i. 26. 4–दुःखेन अवाप्यते असौ दुरवापा difficult to obtain. इयं प्रार्थना refers to his own prayer or longing for Śakuntalā, which always was present before his mind's eye. Note the change in the king's attitude, now that *all* his doubts were solved. He grew actually jubilant. When his तत्त्वान्वेष was over, he merely said that his desire was लब्धावकाश. Then he did not talk of actually obtaining (आप्) the object of his desire. What struck him then was merely the possibility of his gaining his object. That possibility now developed into almost certainty (न दुरवापा अत्यन्तं सुलभेत्यर्थः । This is the force of the two negatives, न and दुर्), when he knew that Śakuntalā was not already engaged. For he was sure Kāśyapa would find no better अनुरूप वर than himself. This is the difference between 'लब्धावकाशो मे मनोरथः' and 'न दुरवापा इयं खलु प्रार्थना.' Williams takes प्रार्थना to mean 'the prayer supposed to have been made by Kaṇva that he might find a suitable husband for his foster-child.' This is scarcely the meaning. There is no point in the king's remarking to himself that Kāśyapa can easily find a suitable husband for his daughter. Perhaps Williams' meaning would have been pertinent if the remark had been 'प्रकाशम्'. For it would then have suggested to the girls that he was the अनुरूप वर about whom Kāśyapa was thinking. But as it stands Williams' explanation would not do.

Stanza 27 Construe :—हृदय, साभिलाषं भव, संप्रति संदेहनिर्णयो जातः । यदग्निम् आशङ्कसे तद् इदं स्पर्शक्षमं रत्नं [वर्तते] । (आर्या)

अभिलाषः is a longing of love. Compare 'अभिलाषमुदीरितेन्द्रियः

स्वसुतायामकरोत् प्रजापतिः । अथ तेन निगृह्य विक्रियामभिशप्तः फलमेतदन्वभूत् ॥' Ku. 4. 41. संदेहानां निर्णयः the solution of doubts. The doubts of course refer to whether Śakuntalā had already been betrothed, or had already fixed her heart on somebody else. They also include the uncertainty regarding Śakuntalā's parentage under which also the king was labouring. For we must remember this is Duṣyanta's final pronouncement on the subject and he is here reviewing the whole course of his love. निर्णय is that which leads (नयः) one directly (निर्) to the desired object i. e. definite knowlege about a thing. संदेहनिर्णय would thus mean definite knowledge about a point which up to now was doubtful. अग्निम्—This comparison speaks highly of the king's moral character. If Śakuntalā was a Brāhmaṇī, or if she was already betrothed, she was to the king as inaccessible as fire. He would never entertain a passion for such a person. His case, however, was like that of a man who saw the glow of a jewel, mistook it for flames of fire and kept away from it. But on closer examination he realised that it was merely a brilliant jewel which admitted of touch (स्पर्शक्षम) (R).

i. 27. 1- सरोषमिव—Note the propriety of इव. Śakuntalā was not really angry. She merely pretended anger. i. 27. 4-असंबद्धप्रलापिनीम् who is talking nonsense. असंबद्ध lit. not well joined together or connected; hence incoherent, absurd, nonsensical. प्रलापः again has the sense of incoherent talk. Note that असंबद्धप्रलापिनीं प्रियंवदां निवेदयिष्यामि is a Sanskritism for प्रियंवदायाः असंबद्धप्रलापं निवेदयिष्यामि. We get such constructions according to the maxim 'सविशेषणे हि विधिनिषेधौ विशेषणमुपसंक्रामतः सति विशेष्ये बाधे. ' i. 27. 6-अकृतः सत्कारः यस्य to whom honour was not paid. स्वच्छन्दतः at your own (sweet) will; without any special reason Note that the one idea which troubles Anasūyā is that they have not offered due hospitality to the king. Śakuntalā was the formal hostess. It was, therefore, most improper for her to depart in that way. Her words are all suggestive and meant to bring to Śakuntalā's notice the extreme impropriety of her conduct. It is not proper to leave even an ordinary guest unlooked after. Here was a distinguished guest. Well! one may perhaps be obliged to depart on some important business. But Śakuntalā was going at will. How improper her conduct therefore was! (R) i.27.8-आः कथं गच्छति—Most editions do not read this sentsnce. We think it is necessary in order to indicate adequately to the audience the king's impatience. In its absence it would also be very difficult for the actor to follow the direction ' ग्रहीतुमिच्छन्निगृह्यात्मगतम् '. i. 27. 9—अहो...वृत्तिः Oh ! the activity or inclination of the mind of a lover is an exact reflection of physical movement. प्रतिबिम्बितं रूपम् अस्यां सा प्रतिरूपा the exact reflection. प्रतिरूपा एव

प्रतिरूपिका । स्वार्थे कन् । चेष्टायाः प्रतिरूपिका the exact reflection of physical movement. The idea is though a lover does not go through any physical activities, the mental operation he performs is as good as physical effort. This is due to the ardour of love in his mind and the intensity of his desire. The king explains this general statement by his own example. His desire to follow Śakuntalā was so intense that though he had not moved an inch from his place, he felt he had as it were gone and returned.

Stanza 28 Construe:—[हि] मुनितनयां सहसा अनुयास्यन्, विनयेन वारितप्रसरः [सन्], [अहं] स्थानाद् अनुच्चलन् अपि गत्वा प्रतिनिवृत्तः इव । (आर्या)

मुनितनया has been specially used instead of एनाम्. It serves to show how thoughtless the king's action was. To follow a sage's daughter–a sage in whom there is 'गूढं दाहात्मकं तेजः' ! This was, indeed, very rash. The king realised it in time and checked himself. सहसा is really the instrumental of the Vedic सहस्, which means force or strength. In classical Sanskrit it is used as an indeclinable. Thus सहसा lit. with force, forcibly, rashly, inconsiderately, suddenly. It is better to construe this with अनुयास्यन्. As soon as Śakuntalā started, the king was on the point of following her. This action was rash or inconsiderate. Hence सहसा अनुयास्यन्. विनयेन (by decorum, good manners or gentlemanly conduct) may either be कर्तरि तृतीया or करणे तृतीया. Then dissolve वारितप्रसरः as वारितः प्रसरः यस्य or येन respectively (whose movement or advance was stopped by decorum, or who stopped his advance with decorum). सहसा with वारितप्रसरः also makes good sense. The king was about to follow the sage's daughter. But he realised the impropriety of his conduct and *at once* checked himself. This indicates his self-control and gentility. अनुच्चलन्नपि though not moving.

i.28.1–निरुध्य having stopped. i. 28. 3–सभ्रूभङ्गम् with the knitting of her eyebrow. This knitting had a world of meaning in it. Priyaṁvadā and the king understood it. भ्रूभङ्ग, no doubt, means a frown. But that meaning is not applicable here. There was no reason for frowning. Śakuntalā was not really angry, nor did she really want to go. किं निमित्तम् what (is) the cause (that I should not go). This is how these two words are to be explained. But they are more or less used adverbially for कस्मात् कारणात् what for ? i. 28. 5– वृक्ष...मे you owe me two waterings of trees. It appears the girls had made some arrangement among themselves by which each was to water a certain number of trees. Priyaṁvadā had watered two trees for Śakuntalā. Śakuntalā thus owed to Priyaṁvadā two waterings of trees. This debt could only be discharged by Śakuntalā's watering

two trees for Priyaṁvadā. In ancient India the creditor had full power over the person of the debtor. He even could sell his debtor in open market to realise his debt. Priyaṁvadā is here speaking with the air of such a relentless creditor. She would not let Śakuntalā off unless she paid her debt of two waterings of trees. मे is dative, because the creditor in the case of धृ to owe is put in the dative case, according to 'धारेरुत्तमर्णः' पा. 1. 4. 35 (धारयतेः प्रयोगे उत्तमर्णः उक्तसंज्ञः *i. e.* संप्रदानं स्यात्। भक्ताय धारयति मोक्षं हरिः। सि. कौ.). Note that both the girls did not want Śakuntalā to go. Anasūyā is simple and appeals to Śakuntalā on the ground of hospitality, which is due to guests and especially to a distinguished one. Priyaṁvadā is lovingly wicked and naughtily refers to a debt of honour that Śakuntalā owes to her. These little incidents should be noted as they are indicative of their respective characters. आत्मानं मोचयित्वा having freed or liberated yourself (from the debt). Priyaṁvadā's speaking of Śakuntalā's two waterings as a debt suggests that it is possible for Śakuntalā to extricate herself from it by payment of money and prepares us for the king's next move. i. 28. 8-भद्रे good or gentle lady! The epithet is significant because Priyaṁvadā is at present acting the part of a bad lady towards Śakuntalā (R). वृक्षसेचनादेव-The force of एव is this: Śakuntalā is completely (परि) tired or fatigued even with the action of watering trees. Therefore if, Priyaṁvadā! you were to insist on her doing the same work again, well then, I know not what would happen to her!

Stanza 29 Construe:—घटोत्क्षेपणात् [अस्याः] बाहू स्रस्तांसौ अतिमात्रलोहिततलौ [च स्तः], प्रमाणाधिकः श्वासः अद्यापि स्तनवेपथुं जनयति, वदने कर्णशिरीषरोधि घर्माम्भसां जालकं बद्धं [वर्तते], बन्धे स्रंसिनि सति मूर्धजाश्च एकहस्तयमिताः पर्याकुलाः [सन्ति]। (शार्दूलविक्रीडित)

In this stanza the king gives his reasons why he thinks Śakuntalā is fatigued. घटोत्क्षेपणात् through the lifting of the pitcher. This had a double effect on her arms. It made the shoulders (अंसौ) droop (स्रस्त from स्रंस् स्रंसते to sink or hang down), and rendered the palms (तलः—लम्) exceedingly red (अतिमात्रं यथा तथा लोहितौ). These were the direct results of the घटोत्क्षेपण. Hence घटोत्क्षेपणात् occurs in the first line. विनतत्व of shoulders and लोहितत्व of palms are no doubt points of feminine beauty. But here the shoulders were *drooping* and the palms *excessively* red. This was due to some external cause viz. घटोत्क्षेपण. श्वासः etc. were not caused by घटोत्क्षेपण directly. They were due to वृक्षसेचन in general. Hence it is not good to construe घटोत्क्षेपणात् with all the lines. स्तनवेपथुम् tremor of the breasts. प्रमाणाद्

अधिक: more than ordinary or normal. Fatigue made her breathe excessively, with the result that her breasts heaved. बद्ध formed. This is far better than न's स्रस्त, which would mean that the drops of perspiration had slipped down. In that case they would no longer be कर्ण...रोधि. Besides स्रस्त brings in an unnecessary repetition. कर्णावतंसीकृतं शिरीषं कर्णशिरीषम् । मध्यमपदलोपी समासः । तं रोद्धुं शीलं यस्य which obstructs (the play of) the Śirīṣa (placed as an ornament) on her ears. घर्मा...जालकम् a cluster of drops (lit. waters) of perspiration. Śakuntalā was perspiring. The drops therefore made the flowers stick to her face and lose their play. This was the रोध. बन्धे स्रंसिनि (the braid being loosened) is a locative absolute. एकहस्तेन यमिताः restrained or held together with one hand. Because the other was busy with the pitcher. पर्याकुलाः scattered all round, dishevelled, disordered.

i. 29. 1—न ऋणं विद्यते यस्याः सा ताम् free from the debt. Note that the king has now so far advanced in love that he does not rest satisfied with merely *expressing* his interest in Śakuntalā, but actually proceeds to *do* something in order to help her. उभे refers to Anasūyā and Priyaṁvadā. नामयुता मुद्रा तस्याः अक्षराणि the letters on the ring (engraved) with his name. Note the forest girls are able to read. So after all ancient Indian women were not quite so ignorant, as some of our social reformers would have us believe ! Already the girls had a presentiment of Duṣyanta's high character. The way in which he announced himself must have raised some suspicions in their mind. But now Duṣyanta stood exposed. Their expectations had proved correct. All the same they were surprised and began to look at each other significantly. The king knew what they meant by thus staring at each other and made efforts to keep up his incognito. But as we know from Priyaṁvadā's next speech the girls were no longer to be deceived. i. 29. 3– अन्...गृहीत्वा enough of thinking us (to be) otherwise (than what we already have told you we are). Owing to this ring you seem to think that I am the king. But that is not correct. The ring no doubt belongs to the king, but it is a gift (प्रतिग्रहः) from him to me, who am only his officer (राजपुरुषम्). Note that in his enthusiam to save Śakuntalā the troubles of watering the trees again, Duṣyanta hopelessly exposed himself. And when he knew his mistake by the way the two friends looked at each other, he made his last effort to keep his incognito by resorting to a blunt falsehood. He was caught unawares and had no time to devise any means of escaping from the awkward situation. The words 'इति...गच्छथ' reveal a man who is confused and tries by long explanation to conceal his confusion

and save his face. We think the whole situation is so natural—Duṣyanta's unwittingly exposing himself and his resorting to a falsehood in confusion inspite of his previous scruples. Some editions do not read the words ' इति...गच्छथ. ' According to them राज्ञः प्रतिग्रहः is श्लिष्ट. It means (1) a gift from the king viz. myself to you O Priyaṁvadā ; (2) a gift from the king to me, who am his officer. (1) is meant for the king's conscience, while (2) is for the girls. This explanation appears good, inasmuch as it saves the king from the necessity of uttering a falsehood. But it does not satisfy us. We think it is more natural and human for the king to glide into this false statement at this juncture. Remember that after all this falsehood is not a sin and does not in any away detract from his character. On the contrary his confusion, which would be clearly brought out if we included ' इति...गच्छथ ' would make his character more interesting. Besides, the king has resorted to such a quibble once. There is no charm in doing the same again. Kālidāsa would not make him do so. Further, ' राज्ञः प्रतिग्रहः ' in the above double sense supposes the king was quite at ease and as though prepared for this eventuality, when he offered his ring. This supposition makes the whole situation lose all its charm. We therefore think that ' इति... गच्छथ ' is better included. Some include the passage and yet make it double-meaning by explaining, besides ' राज्ञः...प्रतिग्रहः ' राजपुरुषम् also in two ways viz. (1) राजा च असौ पुरुषश्च तम् (कर्मधारयः) the man who is the king ; (2) राज्ञः पुरुषः the king's officer. This of course is worse. i.29.7–तेन हि then indeed. If the ring be really a gift from the king to you, well, then, it is not proper it should undergo separation from your finger. Priyaṁvadā's whole speech is cleverly worded and is somewhat ironical. She knows the man is the king and turns the tables on him by using his false statement as a plausible excuse for not accepting the ring. Note that ' राज्ञः प्रतिग्रहः ' and ' नार्हति...वियोगम् ' are suggestive of future events. They show the ring would be a प्रतिग्रह by the king to Śakuntalā and that it were better if it had not left Duṣyanta's finger. i. 29. 8–आर्यस्य वचनेन–You are the king, we know. So your words ' अहमेनामनृणां करोमि ' are law to us. Śakuntalā is therefore now free from her debt. i. 29. 9–अनुकम्पिना compassionate, one who takes pity on you. The suggestion is : Remember the compassion is not purely altruistic. It is prompted by love. अथवा महाराजेन—Priyaṁvadā says this intentionally in order to indicate to the king that inspite of his explanation about the ring, she has divined the truth about him. The slight laughter (किंचिद्विहस्य. She does not laugh loudly now, because she is in royal presence.), that pre-

cedes this speech, also significantly suggests to the king the same fact (R). गच्छेदानीम्—You can go now, let me see. i. 29. 11–यदि...विष्यामि–This shows what we already have observed before viz Śakuntalā did not really want to go. Śakuntalā is now so completely under the influence of love that she is no longer her own mistress in Duṣyanta's presence. आत्मनः is objective genitive, thus used because the root ईश् 'to be master of' and others such as भू with प्र, which have the same sense govern the genitive of the object, according to 'अधीगर्थदयेशां कर्मणि' पा. 2. 3. 52. i. 29. 12–का...रोद्धव्यस्य वा (supply जनस्य) who are you for (people) to be sent away or detained *i. e.* you have no authority to send away or detain anybody. Śakuntalā means to say that she would go away or stay exactly according to her will. It was no business of Priyaṁvadā to meddle with her. Of course she pretends to be perverse in order to justify her stay (R). Williams says that विसर्जितव्यस्य and रोद्धव्यस्य are examples of a peculiar Prākṛta idiom which in Sanskrit would be equal to विसर्जनाय and रोधनाय. i. 29. 13–किं नु—So far the king had all his doubts cleared as far as external matters were concerned. He knew she was capable of being a Kṣatriya's wife and that she was not engaged. He also felt sure that he was an eminently anurūpa vara for her. So there was no possibility of her father's objection too. But the most important thing was whether she loved him. That was the question which now troubled him. He had given ample evidence of his own love for her and he now wanted to know whether she reciprocated his passion. He hesitated only for a short time and then rightly concluded that his suit (प्रार्थना) had found scope in her heart (R). Compare 'लब्धावकाशो मे मनोरथः' (i. 25. 2.). It does not look quite so Kālidāsian to use the expression 'लब्धावकाश' over again. It would have been better if the poet had used some other expression.

Stanza 30 Construe:—यद्यपि [इयं] मद्वचोभिः वाचं न मिश्रयति, [तथापि] मयि भाषमाणे कर्णम् अभिमुखं ददाति । मदाननसंमुखीना न तिष्ठति [इति] कामम्, अस्याः दृष्टिस्तु भूयिष्ठमन्यविषया न वर्तते । (वसन्ततिलका)

The king explains in this stanza his reasons for arriving at the conclusion that Śakuntalā reciprocated his love. Lines 1 and 3 represent imaginary objections, which are removed by lines 2 and 4. And the ultimate result is favourable. That she did not mingle speech with his *i. e.* did not hold conversation with him was not quite so encouraging. But then she attentively directed her ear towards him when he spoke. This was indicative of her regard for him. Further, the king admitted (कामम्) she did not stand with her face turned fully

towards his, which was not so hopeful, but, then, again, her eye for the most part *i. e.* for a long time (भूयिष्ठम् adv.) did not remain engaged with any other object *i. e.* she looked at him frequently, but did not continue her gaze for any length of time. This was again distinctly suggestive of her love. The stanza is a beautiful example of the way in which the proverbially coy Hindu girls manifest their love. अभिमुखम् with one's face turned towards ; hence metaphorically, attentive. When we want to pay attention to anything, we turn our face towards it. अभिमुखं कर्णम् (attentive ear) is an instance of what may be regarded transferred epithet. The person who lends the ear is attentive, not the ear. समं सर्वं मुखं संमुखम् । सर्वस्य मुखस्य दर्शना (दर्शयाति असौ) संमुखीना who presents a full view of her face. मदाननस्य संमुखीना. The grammatical meaning of संमुखीना is pertinent here. True she did not look at him full in the face, yet in a slanting fashion she eyed him now and again. संमुखीन is formed by the addition of the *taddhita* affix ख (ईन) according to 'यथामुखसंमुखस्य दर्शनः खः ।' पा. 5. 2. 6 (मुखस्य सदृशं यथामुखं प्रतिबिम्बम् । निपातनात् सादृश्येऽव्ययीभावः । **समं सर्व मुखं संमुखम्** । समशब्दस्यान्तलोपो निपात्यते । यथामुखं दर्शनो यथामुखीनः । **सर्वस्य मुखस्य दर्शनः—संमुखीनः** । सि. कौ.). अन्यः विषयोः यस्याः सा having another object for its province *i. e.* directed towards another object.

i. 30. 1–तपोवनस्य सत्त्वानि तेषां रक्षा तस्यै for the protection of animals in the penance-grove. प्रत्यासन्नः has approached, is near. i. 30. 2–किल it is reported, we hear. मृगयया विहरति असौ मृगयाविहारी who amuses (himself) with the chase.

Stanza 31 Construe:—तथा हि तुरगखुरहतः परिणतारुणप्रकाशः रेणुः शलभसमूह इव विटपविषक्तजलार्द्रवल्कलेषु आश्रमद्रुमेषु पतति । (पुष्पिताग्रा)

The speaker in this stanza gives his reasons why he thinks Duṣyanta is near. A huge amount of dust was raised and it was by the hoofs of horses, who were running about here and there in pursuit of the game. The dust was actually invading the hermitage, which meant that the hunting party was hard by (R). तुरगाणां खुरैः हतः struck (and hence tossed up or rasied) by the hoofs of horses. परिणतः यः अरुणः (the ripe or mature twilight *i. e.* the evening twilight, or the mature viz. setting sun) तस्य प्रकाशः (lustre) इव प्रकाशः यस्य having the colour of the evening twilight. शलभसमूहः a swarm of locusts. The locusts no doubt are red in colour and can appropriately be called परिणता...प्रकाश. But how can the dust be said to be so ? Perhaps the soil was red and the dust raised therefrom also possessed the same colour. But better take परि...प्रकाशः as a śliṣta adjective and explain it in the case of रेणुः as 'परिणतारुणे परिणतारुणेन वा प्रकाशः shining in

the (glow of the) evening twilight.' A third way is to explain परि...काशाः in the second way only and say that the idea is that the dust shone in the evening sun as locusts would do. The comparsion of the huge cloud of dust with a flight of locusts is very happy. It will be appreciated by those who have seen in what thick crowds locusts settle upon trees. विटपः-पम् boughs, branches or the foliage of a tree. 'विटपः पल्लवे लिंगे विस्तारे स्तम्बशाखयोः' विश्वः. विटपेषु निषक्तानि जलार्द्राणि वल्कलानि येषाम् having bark-garments, wet with water, attached to or suspended from their branches.

Stanza 32 Construe :—तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः, पादाकृष्टव्रततिवलयासङ्गसंजातपाशः, भिन्नसारङ्गयूथः नः तपसः मूर्तः विघ्नः इव, स्यन्दनालोकभीतः [सन्] गजः धर्मारण्यं प्रविशति । (मन्दाक्रान्ता)

तीव्रश्चासौ आघातश्च (a violent blow) तेन प्रतिहतः (struck back) तादृशश्चासौ तरुश्च तस्य स्कन्धः (the trunk) तस्मिन् लग्नः (fixed, stuck or lodged) एकः दन्तः यस्य. The elephant was frightened at the sight of the chariot (स्यन्दनस्य आलोकः तस्माद्भीतः) and was madly running for his life. On the way he encountered a tree the trunk of which he violently struck back with one of his tusks, which got entangled in it and which owing to his fright he had no time to think of extricating. Another way is to split this into two compounds viz. तीव्रा...तरुः and स्कन्ध...दन्तः. The first means that a tree was struck back *i. e.* uprooted or felled by the elephant on the ground, while the second signifies that the elephant, like the deer described at the beginning of this Act, was, while running, looking back at the chariot to see how far it had arrived, with the result that one of his tusks came in close contact with (लग्न) his own shoulder. We prefer the first explanation. There is no reason to believe that the elephant was being pursued by a chariot. The king's chariot had already come to a stop. And it is not good to imagine that any of his followers were driving in chariots. पादैः आकृष्टाः dragged along or with his feet. तादृश्यश्च ताः व्रतत्यश्च तासां वलयानि the coils of creepers dragged etc. तेषाम् आसङ्गः clinging. तेन संजातः पाशः (tether) यस्य. The elephant was running in hot haste. He trampled on creepers which clung to his feet and created for them a kind of tether. भिन्नः सारङ्गाणां यूथः येन. The herd of deer was naturally scared away or scattered at the sight of this elephant. मूर्तः possessed of a body, corporeal. Note that विघ्न is masculine. तपसः— The elephant was already working havoc among trees, creepers and the deer. It was possible he would rush at the hermitage and demolish it. He is therefore rightly called a corporeal obstacle to

penance. The speaker calls upon the ascetics to be present, ready to protect the penance-grove. धर्मस्य धर्मार्थं धर्मसाधनं वा अरण्यं धर्मारण्यम्.

i. 32. 2–सैनिकाः–Most editions read पौराः here, which is bad. There was no likelihood of citizens coming over here in quest of the king (अस्मान् अन्विष्यन्ति ते अस्मदन्वेषिणः). On the contrary, the king having wandered away far from his army in pursuit of the deer ('दूरममुना सारङ्गेण वयमाकृष्टाः'), his soldiers naturally became anxious regarding his whereabouts and began to search for him. Thus सैनिकाः is the only correct reading here. Yet this point does not appear to have struck anybody! उपरुध्यन्ति are disturbing. i. 32. 5—आरण्यकवृत्तान्तेन by this report or incident of the wild elephant. अरण्य has the *taddhita* affix वुञ् (अक) added to it in the sense, among others, of an elephant according to the वार्तिक 'पथ्यध्यायन्यायविहारमनुष्यहस्तिष्विति वाच्यम्' (आरण्यकः पन्थाः, अध्यायः, न्यायः, विहारः, मनुष्यः, हस्ती वा। सि. कौ.). The word would also mean 'report or account of the forester viz. the person who raised this cry of alarm,' for according to the same Vārtika आरण्यक can be had in the sense of 'a forester' also. But Williams' 'By this forest-incident' would not do, as आरण्यक does not mean a forest. पर्याकुलाः greatly uneasy or disturbed. i. 32. 7—ससंभ्रमम्–The confusion comes out of the unexpected and unwelcome proposal of the girls to depart for the hermitage. The king had hoped to be able to pass still more time in their company, though he too was desirous of going and arranging for the avoidance of disturbance to the forest at the hands of his soldiers. i. 32. 11–असंभावितः (not properly rendered) आतिथिसत्कारः याभिः ताः. They had neglected their duty of according due hospitality to their guest, the king. They therefore felt ashamed to request him for an interview again. The reading सत्कारम् signifies the same idea, but the one adopted in the text brings out more prominently the idea of the girls' deleriction of duty and is therefore better. प्रेक्षणं निमित्तं यस्मिन् कर्मणि यथा तथा in a way in which the motive is to see. This is an adverb. i. 32. 13—पुरस्कृतः honoured. i. 32. 16—अभिनवः यः कुशः तस्य सूचिः तया by the point of a young Kuśa blade. In परिक्षतम् (pierced deep) and परिलग्नम् (stuck fast), परि has an intensive force. The foot was pricked deep and the garment was stuck fast. It would therefore require some time before she could be ready for starting! i. 32. 18—सव्याजं विलम्ब्य tarrying or delaying under pretexts. Some editions do not read this speech of Śakuntalā. We think it is necssary. Specific reference to this incident is made by the king in ii. 12. Besides a similar ruse is employed by Urvaśī towards the end of Act i in the Vikramorvaśīyam. This raises strong presumption that the present passage is genuine. Note

that Śakuntalā addresses this speech to the simple Anasūyā. Priyamvadā not merely would have seen through the whole vyāja, but would actually have made fun of Śakuntalā for using it. i. 32. 19– मन्दम् औत्सुक्यं यस्य whose eagerness is dulled; who is not very keen. नगरगमनं प्रति-प्रति is a कर्मप्रवचनीय governing the accusative. आनुयात्रिकान् समेत्य having joined my followers. अनुयात्रा (पश्चाद् गमनं) अस्ति येषां ते आनुयात्रिकाः (अनुयात्रा + ठन् *i. e.* इक). तपो...वेशयामि I (shall) encamp (them) not far from the penance-grove. i. 32. 20–शकुन्तलासम्बन्धी (मम मानसः) व्यापारः तस्मात् from occupying (myself) with Śakuntalā.

Stanza 33 Construe:—शरीरं पुरः गच्छति, असंस्थितं चेतः, प्रतिवातं नीयमानस्य केतोः चीनांशुकमिव, पश्चाद् धावति । (आर्या)

The king here points out the contrast between the activity of his body and mind. Note that while the body is merely moving (गच्छति), the mind is running (धावति). When a banner is carried against the wind (प्रतिवातम्), its body too viz. the pole moves slowly, while the fine China-cloth runs in an opposite direction. असंस्थितम् unsteady. This is also applicable to चीनांशुकम्, which too flutters in the wind. असंस्तुतम् means unfamiliar. In this case supply इव after it. असंस्तुतम् (इव) चेतः पश्चाद् धावति the mind runs backwards as though it is not familiar with the body. असंस्थितम्, however, is better. चीनभवम् अंशुकम् cloth (manufactured) in China. This of course is silk. China-silk was famous in ancient days. Note Ku. 7.3 ; Māl. 6. 5 ; Amaru 75. In a stanza of Bhāravi the words केतु, असंस्थित and चीनांशुक occur which perhaps shows that he had this stanza before him and that असंस्थित is the older reading. Note 'स्वकेतुभिः पाण्डुरनीलपाटलैः समागताः शक्रधनुःप्रभाभिदः । असंस्थितामादधिरे विभावसोर्विचित्रचीनांशुकचारुतां त्विषः' Ki.16.58.

This very first Act amply reveals Kālidāsa's art of constructing the play and his skill of presenting the characters. The main interest of course centres round the progress of love between Duṣyanta and Śakuntalā, the successive stages in the development of which deserve to be noted. The cleverness with which the poet manages to keep Kaṇva out at this time has already been noticed. By doing this he achieves a double purpose. He leaves the lovers free to pursue their love–affair and very ingeniously suggests that all is not well in Śakuntalā's destiny. The course of her love is not likely to run smooth. This is the impression which the reader gets from this incident. The picture of Śakuntalā, brought and bred up in a forest and now for the first time agitated by a hitherto unfamiliar emotion, which is only partially revealed owing to her maiden bashfulness, is truly beautiful. The confiden-

tial talks of the girls and the innocent jokes they indulge in are so charming, life-like and natural that they abundantly demonstrate the king's wisdom in deciding to hear them at their ease. The descriptions of the flying deer and the running horses, of the ascetics to whom even the animals are as their kinsmen and of the hermitage and its surroundings, transport one for a moment to those romantic scenes of innocent forest-life, which must needs prove fascinating to a man passing his days in the tumult and confusion of this work-a-day world. They also reveal the poet's minute powers of observation.

Kālidāsa's skill is specially visible in the way in which he introduces his characters. The entrance of the hermits to save the stag, the opportunity they take to invite the king to visit their hermitage, the king's entrance therein and his announcement of himshelf at a critical juncture and even the cry of an ascetic behind the scenes, when it appears that the conference between the girls and the king is about to close, as its object is achieved, but the reader wonders how it will—all these are so cleverly managed that not even a fastidious critic can detect any fault in the poet's art.

Kālidāsa's great peculiarity, which distinguishes him from other dramatists and even from the author of the Mālatīmādhava, is the skill with which he succeeds in endowing each of his characters with a distinct personality. We have dealt with this point in more detail in our Introduction. Thus we already see in this Act that the characters of the two friends are sufficiently individualised. While the one is serene and grave, the other is vivacious and gay. While the one has her eye turned towards the serious aspect of life, the other is inclined to take things easily and in a jolly manner. We here only want to point out that this peculiarity of Kālidāsa should be observed in studying the various speeches that his characters utter. For, it is really these that show what stuff they are made of.

ACT II

[King Duṣyanta encamps his followers not far from the hermitage, as we learn from his speech towards the end of Act i. His boon-companion, the Vidūṣaka, has accompanied him on this hunting expedition. The next morning finds him dead-tired with the hunt and the second Act begins with his entrance in this condition. In his usual humorous fashion the Vidūṣaka gives a vivid description of the miseries he experiences as a member of the king's hunting

party and is anxious to return to the capital. A fresh obstacle has come in the way of the fulfilment of his desire, he informs us. The king has seen the sage's daughter Śakuntalā, and now does not even talk of returning to the capital. He has passed the last night in thinking of Śakuntalā alone. Under these circumstances the Vidūṣaka hits on the plan of pretending to have received bodily injuries with a view to induce the king to stop the chase even for a day.

The king now makes his entrance on the stage. He is deeply in love with Śakuntalā and is by no means anxious to continue the chase. The Vidūṣaka's entreaty to desist from the sport is to him, therefore, eminently welcome and he accordingly issues instructions to his general to make arrangements for discontinuing the hunt. The king now discloses his passion to the Vidūṣaka and wants some excuse for visiting the hermitage again. At this juncture two hermit-youths arrive and, reporting to the king that the absence of the Master sage Kaṇva has exposed their sacrifices to obstacles from evil spirits, request him to remain in the hermitage for a few nights with his charioteer to afford them protection. The king accedes to their request with alacrity, but immediately afterwards receives a summons from the queen-mother to be present in the capital on the fourth day following. Not knowing how to perform these two biddings at once, he decides to send the Vidūṣaka to the capital as his representative and to remain himself in the hermitage. Fearing that the Vidūṣaka may disclose his love for Śakuntalā to his harem, he assures him that he really has no passion for Śakuntalā and that what he spoke was merely in joke with no truth in it at all. The simple Brāhmaṇa of course believes him.]

ii. 0. 1—विषण्ण (p. p. from वि + सद् विषीदति) dejected, cast down. For विदूषक vide Appendix A. ii. 0. 17–दिट्टम् that which is ordained; destiny. Here of course the context shows it means evil destiny. 'दैवं दिष्टं भागधेयं भाग्यं स्त्री नियतिर्विधिः ।' अमरः. Some translate the Prākṛta दिट्ठम् as दृष्टम्. It would mean (1) Oh! Have you seen (my miseries)? Something like 'आहो पाहिलीत कां (आमची स्थिति)?' Or have you seen (how tired I am)? The next sentence is the object of दृष्टम् in this case. Both these ways are not good, as दृष्टम् in these senses implies an appeal to the audience, which, according to dramatic convention, should be ignored by the characters. (2) Oh! (My) visible (evil destiny) *i. e.* its visible effects, as opposed to अदृष्ट which means destiny which cannot be seen. This is bad. For though adṛṣṭa means destiny, because it cannot be seen, dṛṣṭa is never known to possess

the sense of visible destiny. In fact there is no such thing as visible and invisible destiny, destiny being always invisible and hence called adṛṣṭa. Similarly, the effects of destiny are always visible and hence the distinction between visible and invisible effects of destiny is unwarranted. There is a third reading दृढम् (greatly), which is an adverb and is to be construed with निर्विण्णः in the following sentence. मृगया शीलं यस्य मृगयां शीलयति असौ वा one who is addicted to chase. मृग्यन्ते पशवोऽस्याम् इति मृगया, formed according to the Vārtika 'परिचर्यापरिसर्यामृगयाटाट्यानामुपसंख्यानम्.' वयस्यभावेन owing to the companionship, or friendship. The king's friendship ordinarily ought to be a source of happiness. But, oh, my evil destiny! It has caused me an amount of troubles. ii. 0. 18—वराहः a boar. शार्दूलः a tiger. अह्नः मध्यम् मध्याह्नः mid-day. पादपानां छाया पादपच्छायम्, because छाया at the end of a Tatpuruṣa compound becomes necessarily neuter when the objects that cast the shade are many, according to 'छाया बाहुल्ये' explained before (p. 244). ग्रीष्मेण विरलं (scanty) पादपच्छायं यासु. Trees drop their leaves at the beginning of the summer and do not regain their full foliage till the season is well-nigh out. Hence the shade in summer is poor (R). ii. 0. 19. राजिः–जी a line or row. आहिण्ड्यते (it is wandered) is an impersonal construction, हिण्ड् हिण्डते (to roam over) being regarded as an intransitive root. The reading आहिण्ड्यते अटवीतो अटवी makes a regular passive construction. In both cases अस्माभिः should be supplied as the subject. अटवीतोऽटवीम् from forest to forest. पत्राणां संकरः, तेन कषायाणि astringent, owing to the mixture of leaves. कदुष्णानि lukewarm. गिरिनदी a mountain-stream. We have seen the trees shed their leaves in summer. These fell in brooks of the mountain and gave to the waters thereof an astringent taste. These waters were further lukewarm owing to the heat of the season. Most editions read कटुकानि for कदुष्णानि, which is bad. कटुक means pungent. There is no reason why waters became pungent. Besides कदुष्णानि so felicitously describes the waters of these mountain streams in summer and is so true to nature. ii. 0. 20—न नियता (settled, fixed) वेला यस्मिन् कर्मणि यथा तथा at irregular hours. शूल्यम् is शूले संस्कृतम् prepared or roasted on spits, according to 'शूलोखाद्यत्' पा. 4. 2. 17. (अणोऽपवादः । शूले संस्कृतं शूल्यं मांसम् । उखा पात्रविशेषः । तस्यां संस्कृतम् उख्यम् । सि. कौ.). शूल्यं च तन्मांसं च, तेन भूयिष्ठः abounding in or mostly consisting of flesh, roasted on spits. Also vide note on अभिरूपभूयिष्ठा p. 205 supra. The Prākṛta अण्हीअदि does not possesses an exactly corresponding form in Sanskrit. So it is translated by भुज्यते. It is perhaps allied to the Sanskrit root अद् अत्ति to eat, whose past passive partiaple अन्न corresponds to the Prākṛta अण्ह (Marāṭhī अन्न food). Note that Brāhmaṇa

as he was, the Vidūṣaka had no objection to eat flesh. This is indicative of the antiquity of the play. In the Mṛcchakaṭika too the Vidūṣaka expresses his longing to have an invitation to dinner in Vasantasenā's palace, where among other articles meat was being prepared. In fact Brāhmaṇas, it appears, freely partook of flesh in ancient days. तुरगानुधावनेन काण्डिताः सन्धयः यस्य whose joints are bruised or dislocated by तुरगानुधावन, which may be explained in four ways: (1) तुरगस्य (राज्ञः इत्यर्थः) अनु धावनम् running after the (king's) horse (to keep him company). This was of course afoot. (2) तुरगेण (राज्ञः) अनु धावनम् galloping on horse-back after (the king wherever he went). (3) तुरगस्य (ममेत्यर्थः । श्वापदस्य) अनु धावनम् my horse's pursuit of the game. (4) तुरगेण (श्वापदस्य) अनु धावनम् (my) running after *i. e.* pursuing (the game) on horseback. (1) is bad, for though servants must have run after the king's horse, it is not proper to suppose that the Vidūṣaka also did the same. (2) would do, but it does not appear to be supported by what the Vidūṣaka says later on. For, in requesting the king to desist from the game, he speaks of his limbs as 'श्वापदसमुत्सारणैः संक्षोभितसन्धिबन्धानाम्.' (3) and (4) practically mean the same thing and are consistent with his above statement made later on. (4) however, is to be preferred, as it gives more importance to the Vidūṣaka by making him the agent of the action of anudhāvana. ii. 0. 21—रात्रौ...नास्ति even at night I cannot enjoy sleep to my heart's content or as much as I desire (निकामम्). निकामम् may be explained as either निगतः कामः यस्मिन् कर्मणि यथा तथा (in such a way as to lose all desire for it afterwards), or नितराम् कामम् exactly at my will or as I wished. महति...प्रत्यूषे even at the earliest dawn. प्रत्यूषः is derived as प्रत्यूषति रुजाति कामुकान्, because the dawn is unwelcome to lovers as it puts an end to their enjoyments. 'प्रत्यूषोऽहर्मुखं कल्यमुषःप्रत्यूषसी अपि । प्रभातं च' अमरः. दास्याःपुत्रैः by the whore-sons. This is a genitive aluk compound and a term of abuse. The hunters were not actually the sons of whores. दासीपुत्रैः is also available in the same sense. For the genitive retains its termination *optionally*, when it is followed by पुत्र and reproach is meant, according to 'पुत्रेऽन्यतरस्याम्' पा. 6. 3. 22 (षष्ठ्याः पुत्रे परे लुग्वा निन्दायाम् । दास्याःपुत्रः, दासीपुत्रः । निन्दायां किम् । ब्राह्मणीपुत्रः । सि. कौ.). But when the sense is the son of a regular whore, दासीपुत्र alone is available. Compare the Marāṭhī 'रांडलेक', as a term of reproach. शुनां गणः श्वगणः, स विद्यते येषां ते श्वगणिनः । श्वगणिनश्च ते लुब्धकाश्च hunters who are accompanied by a number of dogs. 'व्याधो मृगवधाजीवो मृगयुर्लुब्धकोऽपि सः ।' अमरः. वनस्य ग्रहणं तस्य कोलाहलः तेन with the din of surrounding the forest. The Vidūṣaka's lot at night too was miserable. His joints were dislocated and they ached. This allowed

him no quiet sleep. But towards the close of the night when he slept a little, he was rudely disturbed by the yells of hunters and the barking of dogs that accompanied them, as they surrounded the forest with a view to start the game. Note that in his woeful tale the Vidūṣaka deals in order with विहार, पान, भोजन and शयन, in none of which his lot is happy, as one would expect it to be, owing to his association with the king. The king's friendship has thus had an evil effect on him. Note that the form श्वगणि is objectionable. It violates the grammatical rule which says that no affix showing possession should be added to a Karmadhāraya (which term here stands for all compounds except the Bahuvrīhi) ('कर्मधारयपदं बहुव्रीहीतरसमासोपलक्षकम्'), if its sense could be had by the use of a Bahuvrīhi. 'न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चेत्तदर्थप्रतिपत्तिकरः'. Here we could have had the same sense if we had शुनां गणः येषां ते श्वगणाः । श्वगणाश्च ते लुब्धकाश्च श्वगणलुब्धकाः. The possessive इन् is therefore unnecessary. But this rule is not strictly followed by poets. Vide Me. 11; R. 4. 47. Grammarians also do not consider this rule to be inviolable, as Patañjali uses the form 'अशुब्वतः' in his Mahābhāṣya. For श्वगणिलुब्धकैः most editions read शकुनिलुब्धकैः, the Madras edition alone, which has given us a few of our best readings, reading as we do. शकु...ब्धकैः means by the bird-catchers or fowlers. 'शकुनिः पुंसि विहगे' मेदिनी. शकुनिषु लुब्धाः those that are greedy after birds. ते एव शकुनिलुब्धकाः । स्वार्थे कः Or शकुनीनां लुब्धकाः hunters of birds. This reading is bad. What have the fowlers to do with surrounding the forest? Surely, birds cannot be caught in this way. For, they will fly in the sky. Birds are usually caught by hunters by going up the trees and surprising them in their nests. Compare what the Śabara does in the Kādambarī. Similarly, the kolāhala created is suicidal to the fowlers, as they would thereby merely defeat their purpose by rousing the birds, who would simply fly up in the sky. On the contrary, in order to surround the forest and start the game, dogs are necessary and are generally taken with them by the hunters. But these points do not seem to have struck any of our predecessors, who have all read शकुनिलुब्धकैः and explained it as 'by the bird-catchers' without any further thought. That श्वगणिलुब्धकैः is the genuine reading is independently corroborated by Kālidāsa's use of the loose form श्वगणि in a similar context. Vide 'श्वगणिवागुरिकैः प्रथमास्थितं व्यपगतानलदस्यु विवेश सः । स्थिरतुरङ्गमभूमि निपानवन्मृगवयोगवयोपचितं वनम् ॥' R. 9. 53, where, be it noted, that श्वगणिवागुरिकैः is exactly equal to श्वगणिलुब्धकैः of this passage. Besides our reading is supported by many southern MSS. It would further appear that the fact that hunters were accompained by a group of dogs in their wanderings in forests

was well known and an identical expression was used to convey the phenomenon. Note 'लुब्धकैः श्वगणिभिः अपास्तस्तेनव्यालपराबाधभयं चललक्षपरिचयार्थं मृगारण्यं गच्छेत्' कौटिलीय अर्थशास्त्र प्रकरण 18; also 'लुब्धकश्वगणिनः परिव्रजेयुररण्यानि' Ibid प्रकरण 52-53. These facts make it quite certain that the original reading is श्वगणिलुब्धकैः. It is easy to conceive how scribes must have changed सअणि (श्वगणि) into सउणि (शकुनि), for अ and उ would appear very similar in Mss. written by not too careful scribes. Such variants are not uncommon. ii. 0. 22—एतावतापि even with this much i. e. the troubles I am experiencing with regard to विहार etc. All these would end if I went to the capital. But that could not be. The reason is stated below (R). पीडा trouble. निष्क्रामति goes out, ceases. ii. 0. 23—गण्डस्यो...संवृत्तः a pimple has grown on a boil i. e. there is another evil to add to the first. This is a proverbial phrase to express the sense of the English 'to add misery to misfortune.' Compare 'अयमपरो गण्डस्योपरि स्फोटः' Mu. v. p. 258; 'सुष्ठु खलु त्वं महिलालम्पटो यतो या सा त्वया नर्मदाजलोत्तीर्णा दृष्टा कुवलयमाला नाम, यावत्तद्वृत्तं किंचिदनु संदधामि तावद्देषोऽपरो गण्डस्योपरि पिण्डकः संवृत्तः।' विद्धशालभञ्जिका i p. 16. The reading पिण्डकः is better than पिटका or पिटकः, as it jingles well with गण्डस्य. ह्यः *ind.* yesterday. अस्मासु अवहीनेषु while we were left behind. अवहीन is from अव+हा जहाति to abandon. ii. 0. 24—मम अधन्यतया शकुन्तला दर्शिता was exposed or presented to (his) view by my cursedness or ill-luck. Note अधन्यता शकुन्तलां दर्शयति Active; अधन्यतया शकुन्तला दर्शिता Passive. The Vidūṣaka means to say that it was really his misfortune that the king chanced to see Śakuntalā. For he now does not think of returning to the capital and consequently his (i.e. the Vidūṣakas's) trouble will not cease. ii. 0. 25—कथामपि न करोति (does not even speak or make mention, of) is more emphatic than मनः कथमपि न करोति (does not on any account make up his mind for) and is therefore to be preferred. अद्यापि...आसीत् the dawn broke upon his eyes while he was thinking of that very (damsel) even up to now. Construe अद्यापि with चिन्तयतः. It means 'even up to now, even yet.' Compare 'अद्यापि स्तनवेपथुं जनयति' supra i. 29. By अद्यापि the Vidūṣaka refers to the near past. He means to say: Even up to a short while ago when I left him for the performance of his usual morning duties he was thinking of that very damsel. It appears the king and the Vidūṣaka slept together, if not in one chamber, at least near each other. And the king had told him the previous night about his visit to the hermitage and his sight of Śakuntalā. When the Vidūṣaka was awakened from his disturbed sleep towards the close of the night, he found that the king was wide awake, not having slept even a wink, and was thinking of Śakuntalā alone. This is what the Vidūṣaka is lamenting; for it means the king

is attracted by the hermit girl and the prospect of returning to the capital is by no means near. अक्ष्णोः प्रभातमासीत् shows the eyes were wide open when it dawned and the man had no time to notice the phenomenon, being deeply engaged in his contemplation. अद्यापि is generally construed with अक्ष्णोः...आसीत् (even to-day the dawn broke etc). This means the same thing was happening for a few days previously and 'even today' it so happened. But we know this could not be correct, as it was only the day before ('ह्यः किल अस्मासु etc') that the king had seen Śakuntalā and that this was the first night after the occurrence. So this construction and explanation of अद्यापि have to be rejected. ii. 0. 26—का गतिः what help or recource? I must bear my misfortunes as best as I can. कृतानि आचारप्राप्तानि परिकर्माणि येन who has performed the customary decorations. परिकर्म is the usual decoration of the body such as a bath, toilet etc. 'परिकर्माङ्गसंस्कारः' अमरः. 'परि मलवर्जनार्था क्रिया परिकर्म स्नानोद्वर्तनादि । 'प्रतिकर्म' इति कच्चित् पाठः ।' व्या. सु. Thus कृताचारप्रतिकर्माणम् means the same thing. Another way is कृतः आचारः (customary duties such as bath etc.) परिकर्म च (decoration such as toilet, dress etc.) येन. आचारपरिक्रम means the round or routine of usual customary duties (आचाराणां परिक्रमः). The ultimate meaning is the same. पश्यामि—This shows that after getting up from their sleep the king and the Vidūṣaka had parted, each going to a different quarter for the performance of his usual morning duties. बाणाः अस्यन्ते अनेन इति बाणासनम् a bow, because arrows are discharged with it. Other derivations are बाणानाम् आसनम् or बाणा अस्यन्ति अस्मात् from which (archers) discharge arrows. यवनीभिः—The meaning of the term Yavana is doubtful. It was applied to various people such as the Ionians (Asiatic Greeks), the Greeks, the ancient Persians and Arabians and generally to all those tribes that did not fall within the Āryan fold. According to Manu the Yavanas were originally Kṣatriyas, who along with other similar tribes, degenerated into Śūdras owing to the loss of the peculiarly Āryan purificatory rites (saṁskāras) and the absence of contact with the Brāhmaṇas. Note 'शनकैस्तु क्रियालोपादिमाः क्षत्रियजातयः। वृषलत्वं गता लोके ब्राह्मणादर्शनेन च ॥ 43 पौण्ड्रकाश्चौड्रद्रविडाः काम्बोजा यवनाः शकाः । पारदापह्लवाश्चीनाः किराता दरदाः खशाः ॥ 44' Ms. 10. Wilson says that by Yavanīs Tartarian or Bactrian women may be intended. Rajendralal Mitra is of opinion that the word Yavana is used to signify the border tribes to the north-west of India. Nandargikar contends that the theory which restricts the word Yavana to the Greeks rests on mere surmises and that Kālidāsa applies the word unmistakably to the ancient Persians. At any rate the Yavanīs of the present passage appear to be the king's sylvan

attendants, who were far from being civilised and who probably belonged to some wild tribes. Their business was to act as the bearers of the king's bow and arrows. वनजानि पुष्पाणि (मध्यमपदलोपी समासः) तेषां मालाः ताः धारयन्तीति those that wear garlands of wild flowers. The putting on of the garlands of wild flowers was an indication of their hunting dress (mṛgayāveṣa), of which the king speaks later on. ii. 0. 28—अङ्ग...इव as though crippled owing to the breaking of limbs. विगता कला यस्य one who has lost his digit; deficient. The metaphor is taken from the waning of the moon. ii. 0. 29—नाम possibly. ii.0.30—यथानिर्दिष्टः (as described by the Vidūṣaka) परिवारः (attendants, retinue) यस्य.

Stanza 1 Construe:—प्रिया न सुलभा [इति] कामम् । मनस्तु तद्भावदर्शनाश्वासि [वर्तते] । मनसिजे अकृतार्थेऽपि उभयप्रार्थना रतिं कुरुते । (आर्या)

कामम् signifies admission even against one's desire. 'अकामानुमतौ कामम्' अमरः. The king does not much like to think that his beloved is not sulabha. न सुलभा, because there were obstacles in the way such as the consent of her father who was away. Yet the king had strong reason to hope. तस्याः भावः तस्य दर्शनं तेन आश्वसितुं शीलं यस्य which takes comfort by the observation of her feelings. True, it was not so easy to obtain her. Yet as she had plainly exhibited her passion for the king, his mind naturally felt comforted at the thought that she reciprocated his love. For, he believed that under those circumstances her father would not withhold his consent for their union. Well, but, is not this period of suspense really irksome? No, says the king. For, when there is affection on both sides and both long for each other's company (उभयप्रार्थना–mutual solicitation), the period that precedes the actual fulfilment of their desires i. e. their union, gives them enjoyment i. e. creates pleasure or is happy. The idea is somewhat analogous to the English saying viz. the period of courtship is even happier than married life. अकृता...मनसिजे even when Love has not his object fulfilled. The object of Love is of course to bring about the union of the lovers. In the Mālavikāgnimitra Kālidāsa shows himself to be a very strong supporter of love marriages. There he expresses the idea that it is better that two persons who equally love each other should die without their love being consummated by a formal marriage, than that two persons who do not reciprocate their love be married. Compare 'अनातुरोत्कण्ठितयोः प्रसिध्यता समागमेनापि रतिर्न मां प्रति । परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः' iii. 15. Another way of construing the stanza is: कामं प्रिया (Śakuntalā is) exceedingly (कामम्= अत्यर्थम्) dear to me. Well, if so, why not clasp her to your arms? Then, न सुलभा, but she is not easy to obtain. Otherwise I would have

done so. Well, if so, give up all hope about her. To this the answer is मनस्तु...श्वासि. Yes, that is true. But, then, my mind is comforted by observing her emotion, for even if our union does not take place, the very fact that we love each other is enough to give us pleasure. Thus the stanza describes the conflict of feelings in the king's mind. For तद्भाव...श्वासि we have another reading तद्भा...नायासि (तद्भावदर्शनाय आयस्यति तत्) which endeavours to observe her passion. This means the king is not sure whether तद्भाव exists. He is merely trying to observe it and therefore he cannot give up thinking about her, though she may not be sulabha. This reading has to be rejected for two reasons: (1) The king has already observed indications of her love and is sure that तद्भाव exists. Compare i. 30 *supra* and ii. 11, 12 *infra*. When he admits even against his wish that she is not sulabha (he really does not believe so), he refers, not to the absence of any indications of her love for him, but to such difficulties as her being brought up by a sage against whose desire it is impossible to go, her being solely dependent on her father's wish even in dharmācaraṇa, that father's absence from the hermitage and the consequent delay that was unavoidable in obtaining his permission etc. Compare iii. 2. *infra*. (2) It does not fit in with what follows. The following sentence requires that the king has already observed indications of Śakuntalā's love, has construed them to have reference to himself and is somewhat pleased in mind. तद्भावदर्शनायासि may, however, be so explained as to yield a sense somewhat equal to that of °नाश्वासि, thus: तद्भावदर्शने or तद्भावदर्शनेन आयासि active or kept in activity at or owing to the exhibition or observation of her passion. The activity of the mind may consist of thoughts about her and even taking comfort therefrom. But it is better to adopt °नाश्वासि, as it is positive in meaning. Note that तद्भावदर्शन means both the exhibition of her feelings by her and the observation of those feelings by him. For दर्शन possesses both these senses. Thus the reading तद्भावदर्शनाश्वासि indicates three things: (1) the existence of love for the king; (2) its exhibition by the heroine and notice by the hero; (3) the hero deriving comfort from these.

ii. 1. 1–स्मितं कृत्वा–The smile is significant. All this while the king assumes that Śakuntalā loves him. But perhaps he is interpreting her apparently innocent gestures as having reference to himself and as proceeding from love, because he himself loves her. Lovers always do so. This possibility strikes him now. If it is true, well, then, he becomes ludicrous. This makes him smile (R). एवम् in this way i. e. in the way in which I have done. This refers more to

what has preceded and what justifies the king in saying 'मनस्तु...नाश्वासि' than to what is stated in the following stanza. आत्मनः अभिप्रायः तेन (तदनुरूपमित्यर्थः) संभाविता इष्टजनस्य चित्तवृत्तिः येन who judges the working of the mind of the beloved person by (i. e. so as to suit) his own desires. प्रार्थयिता a suitor. विडम्ब्यते is deluded, made ridiculous. The idea is: A suitor who is in love with a maiden naturally desires that his beloved should r eciprocate his passion. So what he does is to construe the working of her mind in such a way as to make out the existence of love therein. In this he sometimes builds on sand and is thus made ludicrous inasmuch as, deluded by his own desires, he assumes as present something which really has no existence. The king supports this general proposition by his own case in which also he fears there is a possibility of such विडम्बना. The compound आत्मा... वृत्तिः is unusually long for Kālidāsa. But all editions have it and there is no help.

Stanza 2 Construe:—अन्यतोऽपि नयने प्रेरयन्त्या तया यत् स्निग्धं वीक्षितम्, नितम्बयोर्गुरुतया विलासादिव यद् च मन्दं यानम्, मा गाः इति उपरुद्धया सा सखी यदपि सासूयम् उक्ता, तत् सर्वं मत्परायणं किल । अहो कामी स्वतां पश्यति । (शार्दूलविक्रीडित)

When Śakuntalā looked at even other objects (अन्यतः=अन्यस्यां दिशि or अन्यस्मिन् वस्तुनि), her glance was soft or affectionate (स्निग्ध). Perhaps स्निग्धवीक्षण was natural to her. But the king thought that it was with reference to him and that it indicated her affection. Hence the विडम्बना. She walked slowly owing to the heaviness of her buttocks, *as though* through dalliance (विलासः), but, note, not *really* through it. मन्दगमन was thus unavoidable in her case. But the king thought it had reference to him and exhibited her coquetry in his presence. When Priyaṁvadā stopped her with 'हला न ते युक्तं गन्तुम्' (here paraphrased by 'मा गाः'), she spoke to her indignantly (सासूयम्, the indignation being indicated by the stage-direction सभ्रूभङ्गम्, occurring before), 'किं निमित्तम्'. The king, however, fancied that her anger was feigned and that it was merely an excuse for staying on. सर्वं...रायणम् all that, indeed, had reference to me ! अहं परायणं यस्य of which I was the final resort or the sole subject. 'परायणमभिप्रेते तत्परे परमाश्रये' वैजयन्ती. किल shows sarcasm (अरुचि) (R). The king means: All these surely had no reference to me. The affectionate glance was natural to her, the slow movement was owing to the weight of her buttocks and she was really angry. But prārthayitā as I am, I construe all these according to my intentions (abhiprāya). And thus I incur viḍambanā ! अहो......पश्यति Oh ! A lover (everywhere) sees his own ! स्वताम्=आत्मीयताम्, अर्थात् काम्यमानस्य वस्तुनः. It is the nature of

a lover to look upon the object of his love as already his own. Oh, how amazing is this (अहो)! कामी स्वतां पश्यति is the same as आत्मा... प्रार्थयिता. Though *we* know that all the things mentioned in this stanza were really नृपपरायण, the king at present is in a mood to disbelieve what he knows to be true and find fault with himself. Hence his sarcastic attitude towards himself. The poet also wants to show how lovers are very likely to be deceived and are in fact many a time deceived. There is another way of construing the stanza : अन्यतो...यद् वीक्षितं (तत्) स्निग्धम्, नितम्बयोः... यन्मन्दं यातं (तत्) विलासादिव, मा गा...यदपि सखी उक्ता (तत्) सासूयम्. (इति) तत् सर्वं मत्परायणं किल. When she looked in another direction, I thought she looked affectionately. When she moved slowly owing to her heavy buttockes, I thought she did so as though through dalliance. When she spoke to her friend, I thought it was in anger. Thus everything I took to have reference to myself. Note the difference between the two constructions. In the first, we are not definitely told as to how exactly those various actions were interpreted by the king to be ' मत्परायण '. While in the second, the exact nature of the मत्परायणत्व is given. The first is, however, to be preferred. The second construction is somewhat artificial. Besides the second precludes the possibility of स्निग्धवीक्षणम्, सविलासमिव गमनम् and सासूयवचनम् being natural to her-the possibility on which the whole edifice of this sarcastic speech of the king is based. Note that नितम्बगुरुतया मन्दगमन is considered to be a sign of feminine beauty by Sanskrit poets. Compare ' श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्याम् ' Me. 82 ; ' साक्रान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयम् ' Amaruśataka 34. विलास is grace, coquetry, feminine gestures, which indicate the amorous sentiment in the heart. It is thus defined ' यो वल्लभासन्नगतो विकारो गत्यासनस्थानविलोकनादौ । नानाविधाकूतचमत्कृतिश्च पराङ्मुखं चारुमयं विलासः ॥. ' Also note ' तात्कालिको विशेषस्तु विलासोऽङ्गक्रियोक्तिषु । (2. 38) दयितावलोकनादिकालेऽङ्गे क्रियायां वचने च सातिशयविशेषोत्पत्तिर्विलासः । ' D. R. ; ' यानस्थानासनादीनां मुखनेत्रादिकर्मणां । विशेषस्तु विलासः स्यादिष्टसन्दर्शनादिना ॥ ' S. D. 3. 99-100 ; ' गमनासनपाणिपादचेष्टा सविशेषं नयनभ्रुवां च कर्म । दयितोपगमे यदप्रयत्नात् क्रियते नूनमयं विलास उक्तः ॥ ' भरत.

ii. 2. 3-हस्तौ च पादौ च हस्तपादम्. This is a समाहारद्वन्द्व compound, formed according to ' द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् ' पा. 2. 4. 2 (एषां द्वन्द्व एकवत्स्यात् । पाणिपादम् । मार्दङ्गिकपाणविकम् । रथिकाश्वारोहम् । सि. कौ.). वाङ्मात्रेण by mere words *i. e.* without raising my hands, as is the usual practice when a Brāhmaṇa greets a Kṣatriya. जापयिष्यामि (fu. of जापयति-ते the causal of जयति) I shall make you conquer *i. e.* pronounce the usual words ' जयतु जयतु भवान् '. It will be seen that these words are necessary

inasmuch as the Vidūṣaka actually says he utters them but without the usual movement of hands. ii. 2. 4–गात्राणाम् उपघातः the break-down of limbs. ii. 2. 6—आकुलीकृत्य (having troubled) is again an example of the loose use of the च्वि. स्वय...पृच्छसि is a proverb applicable in the case of a man who, being really the cause of troubles, asks the person troubled what ails him. कुतः—This indicates that the king's action in this case is extremely queer (R). ii. 2. 7– न...गच्छामि—The king could not see how he was the cause of the break-down of the Vidūṣaka's limbs. So he remarked that he did not understand how the proverb was applicable in his case. Williams adds 'भिन्नार्थमभिधीयताम्'. भिन्नार्थम्=भिन्नः अर्थः यस्मिन् कर्मणि यथा तथा distinctly, so as to make the meaning clear. ii. 2. 9—वेतसः the cane or reed, which is up-right or erect. कुब्जलीलाम् the appearance of the kubja-plant. लीला from its original meaning of 'play, sport, playful or amorous movement' comes to mean 'appearance, air, mien.' For this sense note 'महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः। चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥' R. 6. 72. कुब्जः (कु ईषत् उब्जमार्जवं यस्य) is an acquatic plant (Trapa Bispinosa), which is crooked in appearance and is probably so called owing to its resemblance to a hump-back. 'कुब्जो वृक्षप्रभेदे ना न्युब्जे स्याद्वाच्यलिङ्गकः' मेदिनी. विडम्बयति imitates. ननु नदीवेगस्य–Supply प्रभावेण. For this peculiar attitude of the vetasa compare 'वेतसो वेगमायान्तं दृष्ट्वा नमति नापरे। स च वेगे ह्यतिक्रान्ते स्थानमापद्यते पुनः ॥' म. भा. शान्तिपर्व 113. 9. The Vidūṣaka means to say that just as the naturally upright reed becomes crooked owing to the current of the river, so his otherwise faultless form has come to have its limbs broken owing to the king. It is not good to explain kubja in the sense of 'a hump-back' primarily. The simile of the vetasa and kubja plants, both growing in water, is very appropriate and would naturally occur to the Vidūṣaka, especially when he was wandering in the forest and must often have observed these two plants. There is, however, a suggestion of the hump-back, which gives to the sentence a tinge of Falstaffian humour. The Vidūṣaka no doubt possessed Kubjalīlā (the appearance of a hump-back), but, as *he* says, it was owing to the king. The Falstaff in this is understood if we remember that the Vidūṣaka, according to writers on rhetoric, was very ugly, being grey-haired (palita), *hump-backed* (*kubja*), lame (khañja) and of distorted features (vikṛtāṅga). ii. 2. 17–राजकार्याणि उज्झित्वा having relinquished your royal or kingly duties. आकुलप्रदेशे in (such) a wild or dreary region. वन...भवितव्यम् that you should lead the life of a forester! वनचरः one who moves in the forest. That your life should consist of wandering in the forest, with a suggestion that

you would thus reduce yourself to the level of a forester! ii. 2. 18– यत्सत्यम् is idiomatic for 'to tell the truth, to be sure, indeed.' अहनि अहनि इति प्रत्यहम् daily, day by day. This is an अव्ययीभाव compound in the sense of वीप्सा or repetition. श्वापदानां समुत्सारणैः by starting or raising the beasts of prey (from their lair). The plural shows this had to be done several times a day. शुनः पदानि श्वापदानि (the feet of a dog), श्व becoming श्वा according to the Vārtika 'शुनो दन्तदंष्ट्राकर्णकुन्दवराहपुच्छपदेषु दीर्घो वाच्यः'. श्वापदानि इव पदानि येषां ते those whose feet are like those of a dog *i. e.* who possess nails instead of hoofs *i. e.* the beasts of prey such as the tiger etc. 'व्याघ्रादयो वनचराः पशवः श्वापदा मताः।' केशवः. संक्षोभिताः सन्धीनां बन्धाः येषाम् the bandages or ligatures of whose joints are thoroughly (सम्) shaken. The word बन्ध could as well have been dispensed with. The reading तत्प्रसीद...विश्रम्यताम् is to be preferred to 'तत्प्रसादयिष्यामि...विश्रमितुम्', because the former is consistent with the king's 'अयं चैवमाह', which means the Vidūṣaka had requested him to desist from the chase himself, and not merely to give him (the Vidūṣaka) a holiday. ii. 2. 20–मृगयायां विक्लवम् averse to or disinclined towards the chase. ii. 2. 21–कुतः why (do I say so)?

Stanza 3 Construe:—इदम् अधिज्यम् आहितसायकं धनुः [तेषु] मृगेषु नमयितुं न शक्तः अस्मि, यैः [मृगैः] सहवसतिम् उपेत्य प्रियायाः मुग्धविलोकितोपदेशः कृतः इव। (पुष्पिताग्रा)।

Possession of eyes similar to those of a deer is in Sanskrit considered to be a point of feminine beauty. As the king looked at the deer, he was reminded of Śakuntalā's beautiful glances and he had therefore no heart to shoot arrows at them. Śakuntalā lived among the deer and her glances were so exactly like theirs that the king fancies she had received instruction in them from the deer. आहितः सायकः यस्मिन् on which the arrow is fixed. This is the next step after making the bow अधिज्य. The king is quite ready to shoot the arrow, but then the resemblance of the deer's eyes to Śakuntalā's unnerves him and he stops. मुग्धानि च तानि विलोकितानि तेषु उपदेशः instruction or lesson in beautiful glances. A teacher too who wants to instruct his student in a special manner goes to reside with him. मुग्ध combines the ideas of beauty and innocence or guilelessness. Śakuntalā's glances were mugdha like the deer's, as opposed to those of Paurāṅganās, who practise vilāsa or vibhrama.

ii. 3. 2 —किमपि something which is not relevant. अरण्ये...सीत् I did the crying in the wilderness. Perhaps the sense could be improved by understanding a काकु in this sentence: Did I cry in the wilderness? If one cried in the wilderness, nobody would listen

and no help would arrive. Hence अरण्यरोदन has become proverbial for anything (not necessarily weeping) which is done in vain (R). For all such expressions brought together compare ' **अरण्यरुदितं कृतं** शवशरीरमुद्वर्तितं स्थलेऽब्जमवरोपितं सुचिरमूषरे वर्षितम् । श्वपुच्छमवनामितं बधिरकर्णजापः कृतः धृतोऽन्धमुखदर्पणो यदबुधो जनः सेवितः ॥ ' नीतिशतक; also vide ' अनालोच्य प्रेम्णः परिणतिमनादृत्य सुहृदस्त्वयाकाण्डे मानः किमिति सरले संप्रति कृतः । समाकृष्टा ह्येते प्रलयदहनोद्भासुरशिखाः स्वहस्तेनाङ्गारास्**तदलमधुनारण्यरुदितैः**॥' अमरुशतक 80; ' वाच्यं श्रद्धासमेतस्य पृच्छतश्च विशेषतः । प्रोक्तं श्रद्धाविहीनस्य **अरण्यरुदितोपमम्** । ' पञ्चतन्त्र 1. 424. ii. 3. 4 — सस्मितम्–The smile is caused by the Vidūṣaka's mode of speech. अनतिक्रमणीयम् which does not deserve to be transgressed. स्थितोऽस्मि I was at a stop, or I remained silent. ii. 3. 7—सावशेषम् possessed of a residue ; unfinished. ii. 3. 9—विश्रान्तः who is taking rest. अनायासे which does not require exertion. The king uses this adjective purposely. Because he wants to assure the Vidūṣaka that the work in which he wants his help will not cost the Vidūṣaka any more troubles. सहायः a helpmate. ii. 3. 11—मोदकाः खाद्यन्ते अस्यां क्रियायां सा मोदकखादिका the eating of sweetmeats. The king uses the word कर्मणि in the sense of ' a work, undertaking, business '. The Vidūṣaka humorously understands it in the sense of 'action' and as he cannot think of any action which is more अनायास than मोदकखादिका, he breaks forth into this piece of pleasantry (R). सुगृहीतः क्षणः the invitation has been well (gladly) accepted. क्षणः (क्षणोति दुःखम्) a moment ; then, one's own moment of unbending ; leisure. The word is used in inviting a Brāhmaṇa to a Śrāddha ceremony. The Yajamāna says ' अस्मत्स्थाने त्वया क्षणः करणीयः (you should pass your leisure at our place)', and the Brāhmaṇa says ' ओम् तथा '. As the word was invariably used in giving such invitations, it came to mean 'an invitation to dinner' and then 'invitation' in general. In this sense क्षण has been used here. In ' सहायेन भवितव्यम् ' there is an implied invitation to the Vidūṣaka and he accepts it gladly. As a Brāhmaṇa he was accustomed to receive invitations to Śrāddhas and that phraseology naturally occurred to him. क्षण also means a festival or festive occasion. So सु...क्षणः would mean 'I gladly accept i. e. avail myself of this festive occasion' of eating sweetmeats with you. This, however, is not so good. The Marāṭhī सण is derived from क्षण in this sense. Compare 'गृहीतक्षणोऽस्मि' M. ii. मोदकखण्डिकायाम् is to be rejected because खण्डिका (breaking) is not a happy word for modakas. Laddus can be broken, not the modakas in that sense. Besides खण्डिका expresses the idea of eating only indirectly. खादिका does so directly and therefore खादिका is to be preferred in the case of the Vidūṣaka. ii. 3. 13— द्वारि नियुक्तः दौवारिकः a doorkeeper, according to ' तत्र नियुक्तः ' पा. 4. 4. 69 (आकरे नियुक्तः आकरिकः).

भट्टा—This is the way in which menials address the king. Compare 'राजा स्वामीति देवेति भृत्यैर्भट्टेति चाधमैः ' S. D. 6. 144. ii. 3. 17—आज्ञायाः वचनम् उक्तिरित्यर्थः तत्र उत्कण्ठः eager to speak out the order. इतो...एव even with his gaze turned in this direction. ii. 3. 18—दृष्टाः दोषाः यस्याः यस्यां वा which is known to have defects or evils. Compare for the expression 'दृष्टदोषमपि तन्न सोऽत्यजत् सङ्गवस्तु भिषजामनाश्रवः । स्वादुभिस्तु विषयैर्हृतस्ततो दुःखमिन्द्रियगणो निवार्यते ॥ ' R. 19. 49. गुणायैव संवृत्ता has worked only for good. Hunting produces both good and bad results. This is quite clear (दृष्ट). While it develops the body and makes it capable of exertion, it also engenders such defects as cruelty, callousness to life etc. But on Duṣyanta, the general means, hunting has produced good results alone. केवलम् *and* एव are not necessary. One of them would have served the purpose of excluding the bad results. The reading गुण एव संवृत्ता means hunting 'has proved only an advantage'. The adjective दृष्टदोषा and the general's following speeches show that he is thinking more of the results of hunting than hunting itself in general. So गुणायैव, which refers to these results more directly, is to be preferred. गुणाय=गुणमाधातुम्, according to 'क्रियार्थोपपदस्य च कर्मणि स्थानिनः' explained before on p. 224 *supra*.

Stanza 4 Construe :—गिरिचरः नाग इव, देवः अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं रविकिरणसहिष्णु क्लेशलेशैरभिन्नम् अपचितमपि व्यायत्वात् अलक्ष्यं प्राणसारं गात्रं बिभर्ति । (मालिनी)

In this stanza the general explains how hunting has worked only for good in the king. He compares the king to a mountain-roving (गिरौ चरति असौ) elephant and the adjectives are applicable to both. अनवरत...पूर्वम्–This is explained in three ways: (1) अनवरतं धनुर्ज्यायाः आस्फालनं तेन क्रूरः पूर्वः पूर्वभागः यस्य the fore-part of which (body 'गात्रं वपुः संहननं शरीरं वर्ष्म विग्रहः ' अमरः) is hardened by ceaseless friction with the bow-string. Now what is meant by the fore-part of the body? We know that the only part which is hardened by the striking of the bow-string is the wrist. But can the wrist be called the pūrva or pūrvabhāga of the body? To remove this difficulty a second explanation is proposed. (2) Take आस्फालन in the sense of 'drawing'. The incessant drawing of the bow-string worked as an excellent chest-expander and the chest consequently became muscular (R). So here pūrva means the chest. This is a very good explanation from the scientific point of view, but labours under the following disadvantages. (i) The idea of the chest-expander has a tinge of modernity about it. (ii) The distinction of pūrva and paścāt bhāga with reference to a human body does not sound well. It may look well in the case of a deer or an elephant. Further, one does not feel sure whether pūrva-

bhāga unmistakably points to the chest. (iii) आस्फालन hardly means 'drawing'. The word signifies 'rubbing, striking or pressing against' with a distinct idea of close physical contact between the two objects concerned. Kālidāsa has used it in this sense more than once. क्रूर also scarcely means 'developed or muscular.' It has the sense of 'hard or rough.' The poet has elsewhere used कर्कश with आस्फालन. Note 'ऐरावतास्फालनकर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्रः ।' Ku. 3. 22; 'हरेः कुमारोऽपि कुमारविक्रमः सुरद्विपास्फालनकर्कशाङ्गुलौ । भुजे शचीपत्रविशेषकाङ्किते स्वनामचिह्नं निचखान सायकम् ॥' R. 3. 55; also R. 16. 62. Thus here both आस्फालन and क्रूर are not understood in their usual senses. A third explanation is therefore offered: (3) अनवरतधनुर्ज्यास्फालनेन क्रूरा पूर्वा यस्य. पूर्वा *f.* means प्रकोष्ठः or the forearm. It may metaphorically mean the wrist where the bow-string produces a scar by its striking. Abhirāma offers this explanation, which appears to be the best, inasmuch as the distinction of pūrva and paścāt bhāga is eliminated and the exact part which becomes krūra by the āsphālana of the bow-string is indicated. But the word पूर्वा with the meaning that Abhirāma attaches to it is unusual in literature. Abhirāma quots 'उपचितकिणश्चापमौर्वीविमर्दैः पूर्वाबन्धः.' It would be a great help in understanding the adjective 'अनवरत...पूर्वम्', if this quotation could be traced. We thus acknowledge that we are not quite satisfied with any of these explanations, though we are of opinion that the last appears to us the best under the circumstances. As going with the elephant 'अनव...पूर्वम्' means either (1) अनवरतं धनुषि (प्रियालद्रुमे) ज्यायां (भूमौ) च आस्फालनं तेन क्रूरः पूर्वः (पूर्वभागः) यस्य. The elephant rubbed his head against the Priyāla tree and against the ground in what is known as the vaprakrīdā. This made the forepart of his body viz. the head and the temples hard. 'धनुःसंज्ञा प्रियालद्रौ राशिभेदे शरासने' विश्वः. 'ज्या मौर्वी च वसुन्धरा' धरणिः. Or (2) अनवरतं धनुर्ज्यावद् आस्फालनेन (वप्रक्रीडया) क्रूरः पूर्वः (मुखं) यस्य. It may be noticed that in धनुर्ज्या° the word धनुस् is redundant, for ज्या itself means 'the string *of the bow.*' Such use is, however, defended by the maxim विशिष्टवाचकानां पदानां विशेषणवाचकपदसमभिव्याहारे विशेष्यमात्रपरत्वम्' according to which ज्या would here mean merely 'the string' and धनुर्ज्या 'the bow-string.' The other adjectives go with the king and the elephant in the same sense. रविकिरणान् सहिष्णुः which can stand the rays of the sun. The king's body was a proof against sun-stroke. क्लेश...भिन्नम् not affected (lit. pierced through) by the slightest fatigue. The idea is no amount of exertion would tire the king even slightly. The reading 'स्वेदलेशैः' for 'क्लेशलेशैः', is to be rejected for three reasons: (1) श्रमजय, or victory over fatigue i. e. power to undergo it, is what one desires to obtain by active

exercise. Kālidāsa has elsewhere (R. 9. 49) mentioned this श्रमजय as one of the advantages of hunting. Also vide कामन्दक quoted below on p. 284. 'क्लेशलेशैरभिन्नम्' indicates श्रमजय and is therefore to be preferred. (2) There is no propriety in saying that the body was proof against perspiration. On the contrary absence of sweat is almost a disease. (3) Kālidāsa often describes prespiration arising after a hunt and refers to the relief felt at that time by a river breeze. Note R. 9. 68 ; 13. 35 (R). अपचितम् reduced (in bulk owing to loss of flesh). व्यायतत्व (from वि + आ + यम्) the state of being fully developed owing to vyāyāma or gymnastic exercise ; full muscular development. The hard exercise of the chase had reduced the king's body in bulk. But the reduction could not be noticed (अलक्ष्य) owing to its full and regular muscular development. प्राणसारम् is explained in three ways : (1) प्राणः (बलं) सारः (स्थिरांशो) यस्मिन् whose essence consists of strength or vitality. The idea is though flesh was lost, what remained was pure strength. (2) प्राणस्य सारः the very essence of strength. (3) प्राणेन बलेन सारं स्थिरम् solid owing to the strength. The ultimate idea in all the three cases is practically the same.

ii 4. 1—गृहीताः श्वापदाः यत्र wherein beasts of prey are hemmed in. This refers to the work of the वनग्राहिणः, whom the king will shortly ask the general to recall, and who, with the din of surrounding the forest, had awaked the Vidūṣaka from his sleep early in the morning. अन्यत्र—The forest has been surrounded. The king is likely to get very good game. Why should he then stay in some other place ? The general shows himself to be very keen on the chase. But his real character will be presently exposed. ii. 4. 2—मन्दः उत्साहः यस्य whose enthusiam is dulled. This is better than भग्नोत्साहः (whose enthusiasm is lost). For the king wants to show that he is consenting to the Vidūṣaka's desires with great unwillingness. He has not yet lost all his ardour. But he will have to check it in deference to the wishes of his friend. मृगयाम् अपवदितुं शीलं यस्य who habitually denounces or finds fault with the chase (of course owing to his timidity). माढव्य, माठव्य or माधव्य is the name of the Vidūṣaka. The word appears to be akin to the Marāṭhī मठ्ठ and suggests its owner's stupidity. ii. 4. 3—स्थिरः प्रतिबन्धः यस्य whose opposition is firm. अहं...तिष्ठे I shall just follow the inclination of my lord's mind. Compare 'न च तं तदेति शममानमपि यदुनृपाः प्रचुक्षुभुः । शौरिसमयनिगृहीतधियः प्रभुचित्तमेव हि जनोऽनुवर्तते ॥' Si. 15. 41. In this short *Aside* of two sentences the poet has very cleverly laid bare the character of courtiers—how many a time they try to humour their master by saying and even doing things

which are distasteful to them. It may, however, be noted that the general's attitude is by no means flattering to his military glory. That he should, even like the Vidūṣaka, be tired of the chase and desire its discontinuance—surely this reflects no credit on the king's C-in-C, nor as a matter of fact on the king himself, who ought to have been able to see what his general was *really* worth. A critic might, therefore, object to Kālidāsa's making his general so despicable and wish the poet had taken advantage of some other character to depict the nature of courtiers. ii. 4. 4—प्रलपतु let (him) rave. 'प्रलापोऽनर्थकं वचः' अमरः. वैधेयः a fool. 'अज्ञे मूढयथाजातमूर्खवैधेयबालिशाः' अमरः. The word is explained as विधेयं विधानं तस्य अयम् आधिकारी one who is fit for what is to be enjoined; who does not know his duties and has to be commanded for them; hence a foolish person. The reading वैधवेयः (विधवायाः पुत्रः a bastard) is not good. It would be too strong and vulgar an abuse to be uttered in royal presence. ii. 4.5—निदर्शनम् illustration. Why, the king himself was a living illustration to prove the advantages of hunting as against the Vidūṣaka's apavāda (denunciation), which was really little less than the raving of a madman. Vide R. 8. 45.

Stanza 5 Construe:—वपुः मेदच्छेदकृशोदरं लघु [अत एव] उत्थानयोग्यं भवति, सत्त्वानामपि भयक्रोधयोः विकृतिमत् चित्तं लक्ष्यते, यद् इषवः चले लक्ष्ये सिध्यन्ति स च धन्विनाम् उत्कर्षः (वर्तते), मृगयां मिथ्यैव व्यसनं वदन्ति, इदृक् विनोदः कुतः [लभ्यते]। (शार्दूलविक्रीडित)

मेदसः छेदेन कृशम् उदरं यस्य. Fat resides in the belly. Hunting removes it. The belly thus becomes thin and the whole body is then rendered light (लघु) and capable of exertion (उत्थानाय उद्यमाय योग्यं क्षमम्). It is common experience that a corpulent man is incapable of physical exertion. उत्थान literally means getting up; then exertion. 'उत्थानमुद्यमे तन्त्रे पौरुषे पुस्तके रणे' मेदिनी. उत्थान is taken by some to refer specially to mounting on horseback. सत्त्वम् a beast. भयक्रोधयोः विकृतिमत् lit. possessed of the change (wrought) by fright and anger *i. e.* as affected or disturbed by fright and anger. विकृति or विकार literally means a change; hence any emotion of the mind, because the emotion is really nothing but a change in the प्रकृति or the natural and quiescent state. Here, however, विकृति possesses its primary sense. It is only in hunting that one gets opportunities of observing the mind of beasts like the lion, tiger, etc. as affected by fright or anger. Such observation is, indeed, a great education. धन्वम् अस्यास्ति सः धन्विन् an archer, according to 'अत इनिठनौ' पा. 5. 2. 115. Note that there are four similar sounding words for the bow viz. धनुः *m.*, धनुस् *n.* (this is changed to धन्वन् at the end of a बहुव्रीहि compound), धन्वम् *n.* (this as such is rarely used in classical literature) and धन्वन् *n.* (this in its masculine form

means a desert or a dry soil: 'धन्वा तु मरुदेशे ना क्लीबं चापे स्थलेऽपि च' मेदिनी). यद्...सिध्यन्ति that arrows are successful or prove true on a moving mark. व्यसनम् (व्यस्यते कर्तव्यादन्यत्र नीयते अनेन) a vice. Note 'यस्मात् तद् व्यसति श्रेयस्तमाद् व्यसनमुच्यते । व्यसत्यधो वा व्रजति तस्मात्तत् परिवर्जयेत् ॥' कामन्दक नीतिसार 14. 19. वदन्ति-This refers to the view of Manu, who enumerates 18 vices of kings (Ms. 7. 47. 48), among which mṛgayā is of course included, and further puts it amongst the four most pernicious vices proceeding from kāma. Note 'पानमक्षाः स्त्रियश्चैव मृगया च यथाक्रमम् । एतत् कष्टतमं विद्याच्चतुष्कं कामजे गणे ॥' Ms. 7. 50. Also vide 'वाग्दण्डयोश्च पारुष्यमर्थदूषणमेव च । पानं स्त्री मृगया द्यूतं व्यसनानि महीपतेः ॥ कामन्दक 14. 61 also 15. 7, 8. It is interesting to compare here N. 2. 10, where Śrīharṣa has in a poetical way proved that mṛgayā, though involving loss of life, causes no sin to kings: 'अचलस्वकुलाशिनो झषान् निजनीडद्रुमपीडिनः खगान् । अनवद्यतृणार्दिनो मृगान् मृगयाघाय न भूभृतां घ्नताम् ॥'. विनोदः diversion. The general means to say that hunting is the best diversion for kings. For the general idea in the stanza vide 'परिचयं चललक्ष्यनिपातने भयरुषोश्च तदिङ्गितबोधनम् । श्रमजयात् प्रगुणां च करोत्यसौ तनुमतोऽनुमतः सचिवैर्ययौ॥' R. 9. 49; also 'देव यथा मृगया ह्युपकारिकी न तथान्यत् । अत्र हि व्यायामोत्कर्षाद्रापत्स्वप्रकर्ता दीर्घाध्वलङ्घनक्षमो जङ्घाजवः । कफापचयादारोग्यैकमूलाशयाग्निदीप्तिः । मेदोपकर्षादङ्गानां स्थैर्यकार्कश्यलाघवादीनि । शीतोष्णवातवर्षक्षुत्पिपासासहत्वम्, सत्त्वानामवस्थान्तरेषु चित्तचेष्टितज्ञानम्...इति बहुतमा गुणाः ।' दशकुमार 8 (p. 135); 'जितश्रमत्वं व्यायामः आममेदकफक्षयः । चलस्थिरेषु लक्षेषु बाणसिद्धिरनुत्तमा ॥ 26 मृगयायां गुणानेतानन्ये प्राहुर्न तत् क्षमम् । दोषाः प्राणहराः प्रायस्तस्मात्तत्परिवर्जयेत् ॥ 27' कामन्दक 15.

ii. 5. 3-उत्साहहेतुक the cause of ardour. क shows censure or contempt. प्रकृतिमापन्नः has returned to his natural state. Being in a mood for hunting is considered by the Vidūṣaka to be vikṛti and when the king shows himself disinclined towards it, he calls it prakṛti. म's reading 'कथमपि प्रकृतिमापन्नः' (not given in our foot-notes) would be decidedly better, as it would show to the general that it was only with great difficulty that the Vidūṣaka had brought the king to his prakṛti. If, then, the general were to succeed in infusing fresh enthusiasm into the king, all the efforts of the Vidūṣaka would be in vain. Hence his anger towards the general, which is visible in his words. ii. 5. 4—नर...लोलुपस्य greedy for human nose. Bears are fond of human nose. Compare 'भल्लूका मनुष्याणां नासिकां गृह्णन्ति' दशकुमारचरित quoted by Williams. जीर्णऋक्षस्य of an old bear. 'अथ भल्लुके ऋक्षाच्छभल्लभाल्लुकाः' अमरः. Note that जीर्ण + ऋक्षः yields जीर्णर्क्षः or जीर्णऋक्षः according to 'ऋत्यकः' पा. 6. 1. 128 (ऋति परे अकः प्राग्वत् *i. e.* प्रकृत्या स्यु ह्रस्वश्च । ब्रह्म ऋषिः । ब्रह्मर्षिः ।...समासेऽप्ययं प्रकृतिभावः । सप्तऋषीणाम् सप्तर्षीणाम् । सि. कौ.). ii. 5. 6—भद्र सेनापते-This shows the king wants to speak to his

general in a coaxing manner. He appreciates the general's ardour for hunting, but as they have encamped near the hermitage, he cannot approve of (नाभिनन्दामि) of his words. For he wants to avoid disturbance to the penance-grove. सान्निकृष्टः = सन्निकृष्टः देशः, according to Vāmana's 'विशेषणमात्रप्रयोगः विशेष्यप्रतिपत्तौ', already quoted on p. 205 *supra*.

Stanza 6 Construe:—महिषाः शृङ्गैः मुहुस्ताडितं निपानसलिलं गाहन्ताम्। मृगकुलं छायाबद्धकदम्बकं [यथा तथा] रोमन्थम् अभ्यस्यतु। वराहततिभिः पल्वले मुस्ताक्षतिः विश्रब्धं क्रियताम्। इदं च अस्मद्धनुः शिथिलज्याबन्धं [सत्] विश्रामं लभताम्। (शार्दूलविक्रीडित)

In this stanza the king asks the general to discontinue the chase by describing the effects of such discontinuance. निपानम् (नियतं पिबन्ति अस्मिन्) is properly a trough near a well for watering cattle. 'आहावस्तु निपानं स्यादुपकूपजलाशये।' अमरः. It was also useful for hunters and their horses when they became exhausted with the chase. Kālidāsa refers to such nipānas (R. 9. 53) in describing Daśaratha's hunt. Nipāna then came to mean any piece of shallow water, a pool or puddle. This is the meaning applicable in the present case. It is the nature of buffaloes to enter pools and enjoy a comfortable plunge, especially in summer, splashing the water all the while with their horns. शृङ्गैः...ताडितम् is a proleptic adjective. The buffaloes plunge into the water and *then* splash it. कुलम् signifies a collection of individuals belonging to the same class, while कदम्बकम् means merely a group. 'कुलं जनपदे गोत्रे सजातीयगणेऽपि च। भवने च तनौ क्लीबम्' मेदिनी. 'स्त्रियां तु संहतिर्वृन्दं निकुरम्बं कदम्बकम्' अमरः. The mṛgakula or the herd of deer was to form several groups in the shade in order to practise rumination. This shows complete freedom from fear, for rumination can only be practised in that condition. छायासु बद्धानि कदम्बकानि यथा तथा. This is an adverb going with अभ्यस्यतु. रोमन्थ is explained by Tārānātha as रोगं मथ्नाति इति। पृषोदरादित्वात् गलोपः।'; because rumination in the case of certain animals conduces to digestion and health and is thus the cause of destroying diseases. Bhānujī explains it as 'रोमस्य मन्थः। पृषोदरादिः,' perhaps with the idea that rumination is similar to the churning of water (रोमम्) inasmuch as it extracts from the food taken the best portion suitable for digestion, even as the churning took out from the ocean the 14 jewels. The words मुहुः and अभ्यस्यतु (which implies अभ्यास or repetition) suggest ease and security. वराहततिभिः by lines of boars. मुस्ताक्षतिः the digging of the mustā grass. This is a fragrant kind of grass of which the boars are said to be very fond. Hence their name मुस्ताद. Vide R. 9. 59. पल्वलम् a pond or pool. The singular is used in a collective sense (जात्येकवचनम्). The reading वराहपतिभिः for वराहततिभिः would mean that only tuskers or great boars were deemed worth hunting. It is

supported by वामन, भोज, मम्मट and राघवभट्ट. It has yet to be rejected for three reasons : (1.) That only big boars were deemed worth hunting is not supported by descriptions of hunting in Kālidāsa and elsewhere. Compare e. g. R. 9. 59, 60 ; K. p. 98 ; चम्पूभारत 1. 19, 20. (2) The boars are gregarious animals and they are always described as being killed in groups. (2) The poet refers to buffaloes and deer in general in the first two lines. A specific mention of varāha-*patis* is, therefore, inconsistent. शिथिलः ज्यायाः बन्धः यस्य the grip of whose string is loose. When the bow is not in use, it is unstrung. Note that बन्धः is superfluous here. शिथिलज्यम् would have been sufficient. But we have already seen the poet sometimes uses unnecessary words. विश्रामः– This form is incorrect according to the rules of Pāṇini, for his sūtra 'नोदात्तोपदेशस्य मान्तस्यानाचमेः' 7. 3. 34 bars vṛddhi in the case of roots ending in अम् (except a few). Compare the forms शमः, (उप) रमः etc. Thus we should really have विश्रमः. But poets have used विश्रामः with such easy conscience that one often forgets it is अपाणिनीय. Compare *inter alia* 'नीचैराख्यं गिरिमधिवसेस्तत्र **विश्रामहेतोः** ।' Me. 25 ; अद्वैतं सुखदुःखयोरनुगुणं सर्वास्ववस्थासु यद् । **विश्रामो** हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ॥' U. i. 29; 'बाष्पविश्रामोऽपि अन्तरे कर्तव्य एव ।' Ibid iv ; ' 'तत्किमयमेकपदे एव मे दुःख**विश्रामं** ददाति ।' Ibid vi ; 'तत्र च निखिलधरणितलपर्यटनाखिन्नस्य निजबलस्य **विश्रामहेतोः** कतिपयान् दिवसान् अतिष्ठत्' K. p. 119 ; 'उचिता **विश्राम**भूमिरियम् ।' Ve. iv ; 'तमृषिं मनुष्यलोकप्रवेश**विश्राम**शाखिनं वाचाम् । सुरलोकादवतारप्रान्तरखेदच्छिदं वन्दे ॥' अनर्घराघव i. 10 ; 'यावत्कर्णं तपति तपनस्तावदेव प्रयाणं **विश्राम**श्च प्रसरति रवेरंशुजाले कराले ॥' प्रसन्नराघव v. 25; 'रोगी चिरप्रवासी परान्नभोजी परावसथशायी । यज्जीवति तन्मरणं यन्मरणं सोऽस्य **विश्रामः**' ॥ सुभाषित; 'उग्रः संवत्सरो दक्षो **विश्रामो** विश्वदक्षिणः ।' विष्णुसहस्रनाम 45 ; '**विश्रामो** बलकृत् स्वेदश्रमजित् स्वास्थ्यदः शुभः ।' राजवल्लभः. It may be noted that वीरराघव commenting on U. i. 39 quotes 'विश्रामो विश्रमश्च' from the द्विरूपकोश of श्रीहर्ष, which means that Śrīharṣa considered विश्राम to be quite an ordinary form. राघवभट्ट and भट्टोजिदीक्षित declare विश्राम as 'अपाणिनीयः पाठः,' while वल्लभदेव on Me. 25 says 'विश्रामशब्दः कवीनां प्रमादजः ।'. There are, however, two ways of accounting for this form. The one is according to चन्द्रव्याकरण which optionally allows the form विश्राम. The second is to derive श्राम from श्रम by the addition of स्वार्थे अण्, श्रम एव श्रामः, like प्रज्ञ एव प्राज्ञः ('प्रज्ञादिभ्यश्च' पा. 5. 4. 38), though we have to note in this case that श्रम is not specifically included in the प्रज्ञादिगण. Then prefix वि. विगतः श्रामः यस्मात् which is free from fatigue i. e. which relieves it; hence, rest. This stanza has been quoted in the काव्यप्रकाश as an example of प्रक्रमभङ्ग (मम्मट calls it भग्नप्रक्रमता) or loss of symmetry or regularity, inasmuch as the third line contains a verb in the passive voice, while the three others have only an active verb each. मम्मट, therefore, proposes

to read 'विश्रब्धा रचयन्तु सूकरवरा मुस्ताक्षतिम्.' This, however, does not satisfy Nāgojibhaṭṭa, who thinks सूकर to be a vulgar word and suggests a further emendation viz. 'विश्रब्धः कुरुतां वराहनिवहः'. राघवभट्ट notices the improvement 'कुर्वन्त्वस्तभियो वराहपतयो मुस्ताक्षतिम्.' The figure in this stanza is स्वभावोक्ति.

ii. 6. 1–प्रभविष्णुः the mighty one, the lord, one whose will must prevail. The general uses this word purposely. He wants to suggest that he is very eager to go, but as it is the pleasure of his master not to go, he must submit (R). The audience enjoys this suggestion immensely; for it knows what stuff the general is made of! Note that the root रुच् 'to like' and others having the same sense govern the dative of the person that is pleased, according to 'रुच्यर्थानां प्रीयमाणः' पा. 1. 4. 33 (रुच्यर्थानां धातूनां प्रयोगे प्रीयमाणोऽर्थः संप्रदानं स्यात् । हरये रोचते भक्तिः । सि. कौ.). ii. 6. 2—पूर्वगतान् who have gone ahead, or who are already gone. वनग्राहिणः the forest-surrounders. ii. 6. 3—निषेद्धव्याः should be forbidden or warned.

Stanza 7 Construe :—शमप्रधानेषु तपोधनेषु दाहात्मकं तेजः गूढम् अस्ति हि । स्पर्शानुकूलाः सूर्यकान्ता इव [ते तपोधनाः] अन्यतेजोऽभिभवात् तत् वमन्ति । (उपजाति)

The king now wants to have a private talk with the Vidūṣaka and desires to get rid of the general as quickly as possible. He, therefore, pictures to him in this stanza the great danger which his soldiers ran, if they were not warned betimes. This means the general should at once go and warn them (R). शमः (quietism) प्रधानं येषु. Note that प्रधानम् is a noun, meaning the chief or principal thing. शम refers to mental restraint, the restraint of passions, as opposed to दमः, which means the restraint of the external senses. Note 'लौकिकव्यापारात् मनसः उपरमः शमः । बाह्यकरणानामुपरमो दमः ।' रत्नप्रभा ; 'शमस्तावत् श्रवणादिव्यतिरिक्त-विषयेभ्यो मनसो निग्रहः । दमो बाह्येन्द्रियाणां तद्व्यतिरिक्तविषयेभ्यो निवर्तनम् ।' वेदान्तसार. गूढम् is a predicative adjective. दाहः आत्मा (nature) यस्य whose nature is to burn ; which is essentially of a consuming tendency. स्पर्शस्य अनुकूलाः pleasant to touch. सूर्यकान्ताः lit. beloved of the sun ; the sun-stones. तत्=दाहात्मकं गूढं तेजः. अन्यत् यत् तेजः तस्य (तत्कर्तृकः) यः अभिभवः तस्मात् through aggression or provocation of another lustre. The sun-stones are pleasant to touch. But if they are acted upon by other lustres such as the sun's rays, they emit fire. This convention about the sun-stone is often referred to in literature. Similarly, the ascetics appear a quiet sort of people, but if any of our soldiers were to offend them, they would exhibit their Brahmanic lustre and work the offending soldiers' ruin. वमन्ति lit. vomit ; then exhibit or emit. Note that roots like निष्ठीव् to spit, उद्गॄ and वम् to vomit and their derivatives are

rightly objected to in decent compositions as being vulgar. But it is held that their use in a metaphorical sense is not objectionable. Compare ' निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ ' काव्यादर्श 1. 95. For a similar idea compare ' यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकान्तः । तत्तेजस्वी पुरुषः परकृतनिकृतिं कथं सहते ॥ ' भर्तृहरि ; also उत्तररामचरित vi. 14 ; किरातार्जुनीय 2. 21.

ii. 7. 3—ध्वंसितः has fallen to pieces ; is thwarted. The general came with a tale of ardour (उत्साहवृत्तान्तः) regarding the forest being surrounded, but the king's decision to discontinue the hunt threw cold water on all his enthusiasm. The Vidūṣaka wanted to add insult to injury and take his revenge for the general's ' प्रलपतु एव नैर्धयः ' by expressly pointing out that fact to him with a view to mortify him the more. All this of course is a huge fraud, as both of them are tired of the chase and desire to return to the capital. ii. 7. 4—मृगयावेशम् the hunting dress. This refers to the Yavanīs that were standing around (परि) the king. ii. 7. 5—स्व...कुरु lit. render your appointment or post (नियुज्यते अस्मिन् इति नियोगः the place where one is appointed ; here the door) not-vacant *i. e.* go and occupy your post. This expression often occurs in dramas and is a gentle way of sending a servant about his own business. ii. 7. 9—मक्षिकाणामभावः निर्मक्षिकम् is an Avyayībhāva compound formed in the sense of अभाव, according to 'अव्ययं विभक्तिसमीपसमृद्धिव्यृद्ध्यर्थाभावात्ययासंप्रति etc.' पा. 2. 1. 6 and means where flies are absent i. e. an absolutely lonely place. The Vidūṣaka observes the king sending away the general, the attendants and the door-keeper in succession and facetiously remarks that he has cleared the place of even the flies. पादपस्य छायायाम् under the shade of a tree. Note that पादपानां छाया would be पादपच्छायम् according ' छाया बाहुल्ये ' already explained. अविरल...सनाथे furnished with a canopy (वितानः—नम्) of dense creepers. The Vidūṣaka here points to a little romantic spot, under the shade of a tree, which was furnished with a canopy of thickly interwoven creepers and where he wants to go for rest. The reading ' पादपच्छायाविरचितवितानसनाथे (furnished with a canopy made by the shade of the tree)' is not good. It is not proper to speak of the shade of the tree as a canopy. The shade is cast on the ground, while the canopy is overhead. The objects that cast the shade may appropriately be called the canopy. Besides our reading possesses the additional advantage of introducing the creepers, which, avirala as they were, admirably made a good canopy. ii. 7. 10–The reading शिलातले is better than आसने because it gives us the exact nature of the seat. सुखम् आसीनः sitting comfortably. This

(viz. सुखासनम्) is what the Vidūṣaka wants more than anything else and that's the reason why he is so keen on going to that place. 'सर्वः स्वार्थं समीहते' (माघ 2. 65). ii. 7. 12–The Prākṛta एदु भवं must be translated by ऐतु भवान् may your majesty come. The Prākṛta ए stands for both ए and ऐ. ऐतु is imperative third person singular of इ with आ. एतु भवान् would mean 'may your majesty go.' All editors take एदु=एतु, but translate it by 'come', which is incorrect. ii. 7. 13–अनवाप्त...फलः one who has not obtained the fruit of his eyes. This is said of one who has not seen an object which most deserves to be seen. In the present case that object is of course Śakuntalā, who according to the king was the most beautiful woman. For a similar idiom vide V. i. 9; R. 2. 11. ii. 7. 14– ननु...वर्तते–This is a very clever remark by the Vidūṣaka. It illustrates Kālidāsa's special characteristic viz. to suggest more than to express. The Vidūṣaka means to say that as the king was before him, he certainly had seen the worthiest object to be seen. For there was no better-looking person than Duṣyanta. ii. 7. 15– कान्तम् loveable ; beautiful. आत्मीयम् one's own. ललामभूताम् who has become an ornament to. Note that ललामभूता is a peculiar compound. It is not a च्वि form. Explain it as follows : (1) भूत is sometimes added in the sense of इव. This we know from कैयट, who in his प्रदीप, while commenting on पतञ्जलि's 'यर्त्तहिं तद् भिन्नेषु अभिन्नं छिन्नेषु अच्छिन्नं **सामान्यभूतं** स शब्दः (महाभाष्य) ' says 'सामान्यमिव सामान्यभूतम् । **भूतशब्द उपमार्थे** । यथा पितृभूत इति ।'. So ललामम् or ललाम इव ललामभूता. It is pertinent to note here that मेदिनी gives भूत as a synonym of 'like' or 'similar': 'भूतं क्ष्मादौ पिशाचादौ जन्तौ क्लीबे त्रिषूचिते । प्राप्ते वृत्ते **समे** सत्ये...' मेदिनी. For similar use compare 'आशास्यमन्यत् **पुनरुक्तभूतम्** ' R. 5. 34 ; 'जलदसमय एष प्राणिनां **प्राणभूतः**' Ṛs. 2. 28 ; ' पीत्वा मोहमयीं प्रमादमदिरा**मुन्मत्तभूतं** जगत् ' भर्तृहरि; 'ते मर्त्यलोके भुवि **भारभूताः** ' Ibid. (2) Admit an irregular compound known as सुप्सुप्समासः, which consists in compounding any word with any other. ललामं भूता ललामभूता. मल्लिनाथ resorts to this expedient while commenting on '**प्रत्यर्थिभूतामिव** तां समाधेः Ku. 1. 59. ii. 7. 18—भवतु shows the Vidūṣaka has taken some decision. What it is, is explained in the following sentence. ii. 7. 19–अवसरम् scope or opportunity. The Vidūṣaka knows the king has set his heart on Śakuntalā. He now desires to cut short all discussion regarding her, and leave, as he expects, no scope for the king to speak about her, by pointing out the fact, which he feels sure the king has overlooked viz. that Śakuntalā is a hermit's i. e. a Brāhmaṇa's daughter and hence unfit to be wooed by him. The king, however, removes his objection by informing him of the truth regarding Śakuntalā's birth. ii. 7. 20–परिहार्य which deserves to be avoided i. e. is forbidden.

Stanza 8 Construe :—तत् मुनेरपत्यं सुरयुवतिसंभवम् उज्झिताधिगतं [च वर्तते] किल । शिथिलम् अर्कस्योपरि च्युतं नवमालिकाकुसुममिव । (आर्या)

सुरयुवतिः a celestial or heavenly maiden. This refers to Menakā, who was Śakuntalā's mother. किल is वार्तायाम् I hear. I am told. आदौ (मात्रा) उज्झितं पश्चात् (मुनिना) अधिगतम् abandoned (by her) and found (by him). Two participles, expressive of consecutive actions, connected with the same individual either as their subject or object, form a Karmadhāraya compound and the participle expressive of the previous action is placed first, according to 'पूर्वकालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणेन ' पा. 2. 1. 49 (पूर्वं स्नातः पश्चादनुलिप्तः स्नातानुलिप्तः). तद् अपत्यम् refers to Śakuntalā and मुनेः to Kāśyapa. अपत्यम् (न पतति पिता अनेन) is so called, because when the offspring is born, the father is saved from the hell. Yāska derives it as 'अपत्यं कस्मात् । अपततं भवति । नानेन पततीति वा ' निरुक्त 3. 1, on which दुर्ग comments 'पितुः सकाशादित्य पृथगिव ततं भवति । अथवा अनेन जातेन सता पिता नरके न पतति ।.' मुनेरपत्यम् is the paraphrase of the Vidūṣaka's तापसकन्यका. अर्क is a tree known as रुई in Marāṭhī. Its botanical name is Asclepias, or Calotropis Gigantea. शिथिलम् loosened (from its stalk). We have in this stanza a complete simile. The comparison of the more or less prosaic Arka tree with Kāśyapa and of the delicate and tender creeper Navamālikā with Menakā is very appropriate. Note that the following sets are compared : सुरयुवति with नवमालिका; मुनि with अर्क; अपत्य with कुसुम; उज्झित with शिथिल; and अधिगत with च्युत. In this stanza the king shows the Vidūṣaka that in loving Śakuntalā he is not only not doing anything reprehensible from the moral or the social point of view, but also that the match is all the more to be coveted, as he will thereby be allied with a woman of celestial descent.

ii. 8. 3–पिण्डखर्जूरः is a kind of date-tree, the fruit of which are very sweet. Here of course the original word must be understood to be पिण्डखर्जूरम्, as by पिण्डखर्जूरैः the fruit are meant. पिण्डखर्जूरैः, therefore, would mean 'with very sweet or excellent dates.' पिण्डः–ण्डम् also means a mouthful or a mass. So पिण्डखर्जूरैः (पिण्डात्मकानि खर्जूराणि पिण्डखर्जूराणि तैः । शाकपार्थिववद् मध्यमपदलोपी समासः) may also mean 'with mouthfuls of dates or with masses of dates.' उद्वेजित surfeited. उद्वेग is the sensation which is created when one has had too much of something. तिन्तिणी is tamarind (Marāṭhī चिंच). ii. 8. 4–स्त्रीरत्नानि परिभोक्तुं शीलं यस्य who habitually enjoys (the company of) gems of women. 'जातौ जातौ यदुत्कृष्टं तद्रत्नमभिधीयते '। यादवः. Having failed in his attack on the king from the moral side, the Vidūṣaka now ridicules the king's

taste (R). The laugh which precedes this speech (विहस्य) is therefore the laugh of ridicule. The king has in his harem the best of women. Compared with them Śakuntalā is nothing. His passion for her is, therefore, like the passion of one who, having eaten too much of the sweet dates, has lost all relish for them and longs to eat the sour tamarind. To stoop so low as to eat tamarind, no matter even if it be merely for a change, is surely not an indication of good taste. There is besides a further suggestion. The tamarind is eaten not for its own sake, but for whetting appetite for the sweets. Similarly, the king will use Śakuntalā merely for the purpose of making him appreciate, by way of contrast, the beauties of his harem the more, and then renounce her. This will hardly be honourable to the king, or just to the forest girl. The reading अन्तःपुरस्त्रीरत्न definitely tells us which gems of women the king habitually enjoyed. But स्त्रीरत्न° also is by no means ambiguous and suggests the same. The reading परिभाविनः means that the king despises the beauties in his harem or that his longing for Śakuntalā practically amounts to doing so. But this does not seem to suit the context, as the desire for tamarind does not proceed from a habitual hatred of sweets, but from a temporary feeling of satiation. ii. 8. 5—एवमवादीः refers to the comparison of Śakuntalā to tamarind and of the beauties in the harem to sweet dates. Note the peculiar idiom (R). The prior act (viz. दर्शन) is expressed by the present (पश्यसि), while the subsequent act (वदन) by the past (अवादीः). Such construction is found in अश्वघोष. Compare 'यदा बहिर्गच्छति पार्थिवात्मजस्तदाभवद् द्वारमपावृतं स्वयम् ।' बुद्धचरित 8. 46. At present we would say 'न पश्यसि येन वदसि' or 'न अद्राक्षीः येन अवादीः' or better 'न अद्राक्षीः येन वदसि'. ii. 8. 6—नतु खलु–The Vidūṣaka is now completely discomfited. He sees that his two attempts to give no *avasara* to the king are unsuccessful. He, therefore, concedes to the king all that he wanted to say. ii. 8. 7—भवतोऽपि—The force of अपि is to give a compliment to the king as being a connisseur of beauties (R). If Śakuntalā caused admiration (विस्मयः) even in such a man, she must, indeed (खलु), be charming. It was, therefore, not right to say that the king wanted her merely as a change. She deserved to be coveted for her intrinsic रमणीयत्व.

Stanza 9 Construe :—[सा] विधिना चित्रे निवेश्य परिकल्पितसत्त्वयोगा [नु], [सा विधिना] मनसा रूपोच्चयेन कृता नु । धातुर्विभुत्वं तस्याः वपुश्च अनुचिन्तय [स्थितस्य] मे सा अपरा स्त्रीरत्नसृष्टिः प्रतिभाति । [वसन्ततिलका]

Sanskrit lovers are often in the habit of accounting for the extraordinary beauty of their beloveds by imagining for them other

creators and other materials. Duṣyanta follows the same course. He imagines in creating Śakuntalā the creator at first painted in a picture the figure of a faultless woman and then infused into it the principle of life. This process possesses the advantage of being able to improve the picture till prefection is reached. The king then fancies that Brahmā perhaps thought that his hands would be too coarse for such a delicate form and therefore created her mentally and in so doing used for his material the essence of all the beautiful things in the world. चित्रे निवेश्य having made to enter i. e. painted or delineated, in a picture. परिकल्पितः सत्त्वस्य प्राणस्य योगः संबन्धः यस्याम् in whom the association of life was arranged, who was endowed with life. उद्धृत्य चयः उच्चयः a collection made after selection. रूपाणाम् उच्चयः is equal to उच्चितानि रूपाणि, according to a Sanskritism already noted. Note that रूपोच्चयेन and मनसा are करणे तृतीयाs, the first signifying the material used for the work (उपादानकारण) and the second the implement (निमित्तकारण), while विधिना is कर्तरि तृतीया and denotes the agent. The idea in the last two lines may be explained in two ways, according to the meaning that we attach to the word अपरा. (1) स्त्री...अपरा *another* creation of an excellent woman. The creator had created such a perfect woman before in the form of तिलोत्तमा (R), who as we know from the Mahābhārata was created from the essence of all beautiful things in the world. (' तिलं तिलं समानीय रत्नाना यद्विनिर्मिता । तिलोत्तमेति तत्तस्या नाम चक्रे पितामहः ॥ म. भा. आदिपर्व 231. 20). Now Brahmā creates *another* such woman once more in the form of Śakuntalā. The king is led to imagine this because he takes into consideration (अनुचिन्त्य) the all-powerfulness (विभुत्वम्) of Brahmā and her excellent beauty. Brahmā has already given a pledge of his capacity of manufacturing such forms of matchless beauty by creating Tilottamā. The king, therefore, credits him with the creation of Śakuntalā on account of his exhibition of such powers before. (2) a *different* creation of an excellent woman. When one thinks of the powerfulness of Brahmā as can be known by examining the so-called beauties from among the members of the softer sex in the world, one is tempted to believe that Śakuntalā could not have been the creation of this creator. For, in all the women of the world who are evidently the work of Brahmā, there is not one who can stand even a distant comparison with her. It is, therefore, natural to conclude that the present Brahmā is not responsible for the creation of Sakuntalā, who thus appears to be quite a different creation. Out of these two interpretations the second is to be preferred. For, (1) Kālidāsa's hero in the Vikramorvaśīyam imagines for his beloved other creators such as Candra, Madana and Puṣpamāsa and that idea is common in Sanskrit

literature. (2) To say that in अपरा we have a reference to the creation of Tilottamā appears to us to be highly artificial and far-fetched. The reference would not naturally occur to anybody unless he is told about it. (3) Tilottamā according to the Mahābhārata was *not* the creation of Brahmā, but of his Chief Engineer, Viśvakarmā. (4) The first explanation means that the king admits Śakuntalā has at least one compeer in the ancient Tilottamā, while according to the second Śakuntalā would be literally nonpareil. The latter idea is more compatible with a lover's nature. For the general ideas in the stanza compare ' अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तप्रभः । शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ॥ वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो । निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥' V. i. 8; ' सा रामणीयकनिधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा । तस्याः सखे नियतमिन्दुसुधामृणालज्योत्स्नादि कारणमभून्मदनश्च वेधाः ॥ ' Māl. i. 21; ' सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥ ' Ku. 1. 49; ' मन्ये च मातङ्गजातिस्पर्शदोषभयाद् अस्पृश्यता इयमुत्पादिता प्रजापतिना । अन्यथा कथमियक्लिष्टता लावण्यस्य । न हि करतलस्पर्शक्लेशितानामवयवानामीदृशी भवति कान्तिः । ' K. p. 11-12. In this stanza Rāghavabhaṭṭa notices the poetical defect called समाप्तपुनरात्तत्व (for which vide K. P.p. 344), for the sense appears to be complete at the end of the third line and the fourth seems to hang loosely on. He, therefore, proposes that the two lines should change places in order to remove the defect. अनुचिन्त्य—In Sanskrit indeclinable past participles or gerunds are used to denote the prior of two actions that have the same agent, according to ' समानकर्तृकयोः पूर्वकाले ' पा. 3. 4. 21 (समानकर्तृकयोर्धात्वर्थयोः पूर्वकाले विद्यमानाद्धातोः क्त्वा स्यात् । भुक्त्वा व्रजति । सि. कौ.). But in this stanza we find that the two actions denoted by अनुचिन्त्य and प्रतिभाति have two different agents. The use of the gerund अनुचिन्त्य here, therefore, constitutes a serious blunder of syntax, which can only be removed by supplying some such word as स्थितस्य after अनुचिन्त्य, so as to make two actions viz. अनुचिन्तन and स्थिति have the same agent viz. the king. A similar use of an ungrammatical gerund is supplied by ' न च सुवदनामालेख्येऽपि प्रियामसमाप्य तां । मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति ॥ ' V.ii. 10; also vide विक्रमाङ्कदेव चरित 3. 20; मेघदूत 12 and 'वैधव्यतीव्रव्यसनक्षतानां स्मृत्वा यमद्याप्यरिसुन्दरीणाम् । भयाद्भवत्यायतलोचनानां घनस्तनायासकरः प्रकम्पः॥' st. 28 in Gupta Inscription No. 18; स्वप्नवासवदत्त iv. 6; v. 2; कुमारसंभव 4. 17; मुद्राराक्षस ii. 21. ii. 9. 1– प्रत्यादेशः dethronement or supplanting. The word literally means ordering back (प्रति+आदिश्). The idea is Śakuntalā has far outshone all other beauties in the world. Compare ' या तपोविशेषपरिशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य, प्रत्यादेशो रूपगर्विताया: श्रियः...सा नः प्रियसखी उर्वशी' V. i.

Stanza 10 Construe :—अनघं तद्रूपम् अनाघ्रातं पुष्पम्, कररुहैः अलूनं किसलयम्,

अनाविद्धं रत्नम्, अनास्वादितरसं नवं मधु, पुण्यानाम् अखण्डं फलमिव च [अस्ति]। विधिः इह कं भोक्तारं समुपस्थास्यति [तत्] न जाने। (शिखरिणी)

This stanza gives an excellent description of a beautiful virgin looked at from the lover's point of view. The appropriateness of the various similes is self-evident and the stanza may safely be quoted as an illustration of Kālidāsa's traditional mastery in the use of similes. अनघम् faultless; hence, attractive. Note 'अनघो निर्मलापापमनोज्ञेषु भेद्यवत्' विश्वः. रूप (beauty) is thus defined 'अङ्गान्यभूषितान्येव केनचिद् भूषणादिना। येन भूषितवद्भान्ति तद्रूपमिति कथ्यते ॥' उज्वलनीलमणिः. अनाघ्रातम्—The bhoga (compare bhoktāram below) or enjoyment of a flower lies in its being smelt. Śakuntalā was a flower unsmelt. करे रोहन्ति ते कररुहाः nails. अलूनम् (from अ+लू–लुनाति-लुनीते) unplucked. किसलयम् a delicate sprout or leaf. अनाविद्धम् unperforated. Gems are enjoyed by perforating and stringing them into necklaces. The beauteous Śakuntalā was an unperforated gem. The reading अनामुक्त means unused as an ornament, only just drawn from the mine. Kālidāsa often uses आमुच् in the sense of 'to wear or put on' as an ornament or garment. Compare *inter alia* R. 16. 74; 17. 25; Ku. 7. 21. But अनाविद्ध is to be preferred, as it is the most appropriate adjective for a virgin. For the idea of the perforation of the gem compare 'अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभिः। **मणौ वज्रसमुत्कीर्णे** सूत्रस्येवास्ति मे गतिः।' R. 1. 4. Rāghavabhaṭṭa explains अनाविद्ध as (1) 'not too broadly perforated', remarking 'स्थूलवेधनत्वं दोषाय भवति'; or (2) 'not crooked,' observing 'कुटिलस्य दुष्टत्वात्। 'आविद्धं कुटिलं भुग्नम्' इत्यमरः'. Both these explanations are to be rejected. न आस्वादितः रसः यस्य whose flavour is untasted. नवं मधु–This must be explained as new or fresh honey, and not as new wine, because in the case of wine new will have no propriety, as wine which is old is considered to be the best. Compare 'मनोज्ञगन्धं सहकारभङ्गं **पुराणसीधुं** नवपाटलं च। संबध्नता कामिजनेषु दोषाः सर्वे निदाघावधिना प्रमृष्टाः ॥' R. 16. 52. अखण्डं फलम् (1) fruit uncut or undivided. A fruit has first to be cut or divided in order to enjoy it i. e. to eat it up. But Śakuntalā is a fruit uncut. She is besides the fruit (result or consequence)of long austerities. Only a man who has performed these in former births can hope to gain her; (2) fruit which is full or complete i. e. without a break in the continuity of enjoyment. This serves to distinguish Śakuntalā from other fruits of meritorious deeds. Heaven, which is one of such fruits, cannot be enjoyed continuously; for as soon as the store of merit is exhausted, a person has to come down on earth. Compare 'ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति।' गीता 9. 21. The possession of Śakuntalā would, however, ensure akhaṇḍa or

uninterrupted enjoyment of bliss. इह=अस्मिन् विषये शकुन्तलारूपे. न जाने... विधिः I know not whom the Creator will approach as the enjoyer in this case. Observe the note of envy that is plainly visible in this line. After describing the virgin beauty of Śakuntalā and suggesting that she could be had only as the result of a store of merit in former births, the king envies the man who is destined to have her. Compare for the idea 'क्वाकार्यं शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्येत सा। दोषाणां प्रशमाय नः श्रुतमहो कोपेऽपि कान्तं मुखम् ॥ किं वक्ष्यन्त्यपकल्मषाः कृतधियः स्वप्नेऽपि सा दुर्लभा। चेतः स्वास्थ्यमुपेहि कः खलु युवा धन्योऽधरं धास्यति ॥' quoted in K. P. 4 (p. 126), as an instance of भावशबलता. समुपस्थास्यति–Note that स्था with उप in the sense of 'waiting upon in a religious manner' or 'worshipping' takes Ātmanepada, according to 'उपान्मन्त्रकरणे' पा. 1. 3. 35 and the Vārtika 'उपाद्देवपूजासंगतिकरणमित्रकरणपथिष्विति वाच्यम्' thereon. But in other cases viz. in the sense of 'waiting upon' in general, or 'approaching', it is Parasmaipadin. This stanza is quoted in D. R. as an example of शोभा, which is thus defind : 'रूपोपभोगतारुण्यैः शोभाङ्गानां विभूषणम् ॥' 2. 35.

ii. 10. 2—तेन हि then indeed *i. e.* if she really is so beautiful and will fall to the lot of only a blessed one. ii. 10. 3—इङ्गुदी...शीर्षस्य whose head is greasy with the oil of Iṅgudī. The Iṅgudī oil was used as a cosmetic for their hair by the ascetics. मा पतिष्यति—Note the peculiar use of मा. 'Let her not fall, lest she fall.' The king's glowing description of Śakuntalā's beauty has roused the aesthetic side of the Vidūṣaka's nature. He is afraid Śakuntalā would be married by some dirty unromantic hermit, if the king did not make haste in the matter. He, therefore, urges the king to save her from such a situation (R). For a similar idea compare 'इदमिह मदनस्य जैत्रमस्त्रं सहजविलासनिबन्धनं शरीरम्। अनुचितवरसंप्रदानशोच्यं विफलगुणातिशयं भविष्यतीति॥' Māl. ii. 6. The king would already have proceeded to act in the way the Vidūṣaka was advising him, but he had learnt from Priyaṁvadā (Vide i. 26. 2), that Śakuntalā was not her own mistress (परवती dependent). Her father to whom reference was to be made was, moreover, not in the hermitage (संनिहितः near). The king, therefore, did not know what to do. ii. 10. 5—अथ well then. This opens a new topic. भवन्तमन्तरेण with reference to you. अन्तरेण is an indeclinable and governs the accusative, according to 'अन्तरान्तरेण युक्ते' पा. 2. 3. 4 (आभ्यां योगे **द्वितीया** स्यात्। अन्तरा त्वां मां हरिः। **अन्तरेण हरिं** न सुखम्। सि. कौ.). ii. 10. 6—दृष्टिसूचितः रागः (मध्यमपदलोपी) love betrayed by the eyes. The Vidūṣaka wants to know whether Śakuntalā had betrayed her affection for the king by means of her glances or not. This question shows the Vidūṣaka to be rather a clever fellow inspite of his proverbial dulness. For he

seems to know that the first indication of a girl's affection is conveyed by the eyes. This दृष्टिराग has nothing to do with Bhavabūti's चक्षूराग (Māl. vi. 15; U. vi.), which is used by him to denote spontaneous affection or love at first sight. ii. 10. 7—निसर्गादेव by their very nature. अप्रगल्भः not bold; unobtrusive; coy. This suggests that a clear indication of love on Śakuntalā's part was by no means expected. तपस्विकन्याजनः—The word जन, used after another noun, indicates either all the individuals of that class or a single member thereof. Thus सखीजनः would mean either all friends taken together or a single friend. Here जनः may be taken in either of the two senses mentioned above. For, the king wants to enunciate a general proposition with regard to hermits' daughters. Yet (तथापि) something happened which affords ground for hope.

Stanza 11 Construe:—मयि अभिमुखे [सति तया] ईक्षितं संहृतम्। [तया] अन्यनिमित्तकृतोदयं हसितं [कृतम्]। अतो विनयवारितवृत्तिः मदनः तया न विवृतः। न च संवृतः। (द्रुतविलम्बित)

मयि अभिमुखे when I faced her. ईक्षितम्=ईक्षणम् (glance), according to 'नपुंसके भावे क्तः'. The first line suggests though Śakuntalā looked at the king very often, she wanted to avoid being observed by him that she was doing so. She, therefore, withdrew (संहृतम्) her glance as soon as their eyes met. अन्यस्मात् निमित्तात् कृतः उदयः यस्य तत् which took its origin in *i. e.* was due to some other cause (than love). Note that the expression अन्यनिमित्तकृतोदयम् is unnecessarily clumsy. अन्यनिमित्तोदयम् or even अन्यनिमित्तम् would have been quite sufficient. विनय...वृत्तिः whose course or operation was checked by modesty. विवृतः (विशेषेण वृतः) fully chosen *i. e.* fully displayed or revealed. संवृतः (सम्यक्वृतः) fully concealed. That she often looked at him and laughed was certainly an indication of her love. But then she avoided mingling glances with his and her laugh was not caused by love–this surely was not quite so encouraging. Thus it cannot be said that she either fully revealed her love or fully concealed it.

ii. 11. 1–दृष्ट एव दृष्टमात्रः This is an irregular compound formed according to 'मयूरव्यंसकादयश्च' पा. 2.1. 72, which gives a group of some of the important irregular compounds. Noticing that the king was not satisfied with the indications of her love that Śakuntalā had given, the Vidūṣaka laughs at his impatience by remarking that it was of course not to be expected that Śakuntalā would mount the king's lap even in their first interview. ii. 11. 3–मिथःप्रस्थाने at mutual departure *i.* e. when the king and Śakuntalā parted company. This was towards the close of the first Act. मिथःप्रस्थाने would also mean

when she started along or in company with her friends. This meaning is more consistent with the incidents as they happened at the end of Act i and should, therefore, be adopted. For, we know that Śakuntalā and the king did not start simultaneously. So we cannot speak of the मिथःप्रस्थान as having reference to them. Śakuntalā first went away along with her friends and *then after a while* the king also left the stage. पुनः shows change of attitude on the king's part. He had before stated that there was no *clear* indication of Śakuntalā's love. *But* now he tells the Vidūṣaka that at the time of her departure Śakuntalā displayed her love sufficiently (कामम्), though with bashfulness. शालीनता modesty, bashfulness. शालीन is formed from शाला (room, house) by the addition of the *taddhita* affix खञ् (ईन), according to 'शालीनकौपीने अधृष्टाकार्ययोः' पा. 5. 2. 20 (शालाप्रवेशमर्हति **शालीनः** अधृष्टः । सि. कौ. । अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टुमर्हतीत्यर्थः । तत्त्वबोधिनी). 'स्यादधृष्टे तु शालीनः' अमरः. तथा हि introduces the justification for the remark previously made viz. 'मिथःप्रस्थाने...भवत्या.

Stanza 12 Construe :—तन्वी कतिचिदेव पदानि गत्वा दर्भाङ्कुरेण चरणः क्षतः इति अकाण्डे स्थिता । द्रुमाणां शाखासु असक्तमपि वल्कलं विमोचयन्ती विवृत्तवदना च आसीत् । (वसन्ततिलका)

This stanza refers to the ruse practised by Śakuntalā at the end of Act i in order to be able to catch one more glimpse of her lover. The vyāja she then employed is being described here. तन्वी a slender woman. Slimness of form is considered a sign of feminine beauty. Note 'तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी' Me. 83. कतिचिदेव only a few. If she had advanced more steps, she would not have been able to obtain a good view of the king. क्षतः (pierced or pricked) is from क्षण्—क्षणोति—क्षणुते to cut or injure. अकाण्डे—काण्डः-ण्डम् means occasion. 'काण्डोऽस्त्री दण्डबाणार्ववर्गावसरवारिषु' अमरः. अकाण्डे = when there is no (proper) occasion *i. e.* suddenly ; all of a sudden. Śakuntalā stopped when really there was no proper occasion for her to do so. असक्तमपि though not entangled or caught in. विवृत्तं वदनं यस्याः सा with her face turned (towards me). Compare 3. 10 *infra*. Though her garment was not stuck to the branches of trees, she pretended to extricate it, looking at the king all the while with her face turned.

ii. 12. 2–गृहीतं पाथेयं येन one who has provided himself with provender. पाथेयम् (Marāṭhī 'फराळाचें') is formed by the addition of the the *taddhita* affix ढक (एय), which, when applied to पथिन्, आतिथि, वसति and स्वपति, has the sense of 'useful in' or 'good for,' according to 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा. 4. 4. 104 (पथि साधु **पाथेयम्** । आतिथेयम् । वसतं

वसतिस्तत्र साधुर्वासतेयी रात्रिः। स्वापतेयं धनम् । सि. कौ.). The Vidūṣaka advises the king to make preparations for embarking on the expedition of winning Śakuntalā's love. Note the reference to food, which is a favourite of the Vidūṣaka, contained in the term pātheya. Observe the rhyme in उपवनं तपोवनम्. What to others is a penance-grove has been turned into a pleasure-grove by the king's gallantry. It should be noted that this witty epigrammatic sentence of the Vidūṣaka contains a poetical defect called अविमृष्टविधेयांश, for which vide p. 208 above. The correct way would be तपोवनम् उपवनं कृतम्. The king likes the humour in the Vidūṣaka's speech and would fain turn the tapovana into upavana. But, how was he to go there a second time? He asks his Vidūṣaka to think of a pretext (अपदेशः) for doing so. Because, recognised as he was by some of the ascetics, it was not possible for him to visit the hermitage unnoticed. ii. 12. 7—ततः किम्—The king could not understand what the Vidūṣaka was driving at, when to his request for finding a suitable excuse, he promptly said 'Why! you are the king.' Duṣyanta could not see how a king could so easily visit the penance-grove. ii. 12. 8– नीवाराः wild grains. षष्ठभागम्- Manu lays down that a king should receive from his subjects a sixth, eighth or twelfth part of the crops according to the fertility of the soil. Note 'पञ्चाशद्भाग आदेयो राज्ञा पशुहिरण्ययोः । धान्यानामष्टमो भागः षष्ठो द्वादश एव वा ॥ Ms. 7. 130 ; also vide R. 5, 8 ; 17. 65. ii. 12. 10–भागधेयम् *n* means share, while भागधेयः *m* signifies a tax. The word is formed by the addition of धेय to भाग without any change of meaning (स्वार्थे). भाग एव भागधेयम्. निपतति accrues. विहाय leaving aside ; above. अभिनन्द्यम् that which deserves to be greeted. The reading 'अन्यमेव...निर्वपन्ति (pay or offer)' is defective inasmuch as the important idea of protection is absent therefrom. ii. 12. 11.—पश्य—The king now points out to the Vidūṣaka the share which he obtains from the ascetics and which, as he says, is far more important.

Stanza 13 Construe:—नृपाणां वर्णेभ्यः यद् धनम् उत्तिष्ठति तद् क्षयि । आरण्यकाः हि अक्षय्यं तपःषड्भागं नः ददति । (अनुष्टुभ्)

वर्णेभ्यः from the colours *i. e.* from the four classes. These are enumerated in '**ब्रह्मक्षत्रियविट्शूद्रा वर्णास्त्वाद्यास्त्रयो** द्विजाः । निषेकाद्याः श्मशानान्तास्तेषां वै मन्त्रतः क्रियाः ॥' Y. 1. 10. The classes were so called because originally the distinction was based on the colour of the skin. The Ṛgveda speaks of Indra as putting down or killing the Dāsa colour (the aboriginal inhabitants) and protecting the Ārya colour. Vide '**यो दासं वर्ण**मधरं गुहाकः' Ṛ. 2. 12. 4; 'हत्वी दस्यून् प्र आर्यं वर्णमावत्' Ibid 3. 34. 9. उत्तिष्ठति arises; accrues. क्षयि perishable. For आरण्यक vide note

on p. 264 *supra*. अक्षय्यम् incapable of destruction. Note the distinction between क्षय्य and क्षेय, for which read 'क्षय्यजय्यौ शक्यार्थे' पा. 6. 1. 81 (**क्षेतुं शक्यं क्षय्यम्** । जेतुं शक्यं जय्यम् । शक्यार्थे किम् । क्षेतुं जेतुं **योग्यं क्षेयं** पापं जेयं मनः । सि. कौ.). अक्षय्यं serves to distinguish the wealth which arises to kings from the foresters from that which accrues to them from the varṇas. तपसः षट् (=षष्ठः) भागः तम् the sixth part of their penance. Manu lays down that if a king protected his subjects well, a sixth part of their penance would belong to him. एतेषां रक्षणे in the previous sentence would thus appear necessary. Read '**सर्वतो धर्मषड्भागो राज्ञो भवति रक्षतः** । अधर्मादपि षड्भागो भवत्यस्य ह्यरक्षतः ॥ 304 यदधीते यद्यजते यद्ददाति यदर्चति । तस्य **षड्भागभाग्राजा** सम्यग्भवति रक्षणात् ॥ 305' Ms. 8; 'प्रजानां **धर्मषड्भागो** राज्ञो भवति रक्षितुः । अधर्मादपि षड्भागो जायते यो न रक्षति ॥' Pt. 1. 375; 'आददीत बलिं चापि प्रजाभ्यः कुरुनन्दन । **षड्भाग**ममितप्रज्ञस्तासामेवाभिगुप्तये ॥' म. भा. शांतिपर्व 68. 27. The form षड्भाग is grammatically indefensible. According to Pāṇini's 'दिक्संख्ये संज्ञायाम्' 2. 1. 50, names of quarters and numerals form a Karmadhāraya compound with any subanta (declinable word), but only when the compound is an appellation; *e. g.* सप्तर्षयः name of a constellation of stars, Ursa Major, पञ्चजनाः name of some five tribes, पूर्वेषुकामशमी name of a town in the east, but उत्तराः वृक्षाः northern trees; पञ्च ब्राह्मणाः five Brāhmaṇas. Now षड्भाग is not an appellation and the form, therefore, is apāṇinīya. It, however, occurs broadcast in literature and is to be justified by taking षट् to be metaphorically equal to षष्ठ, which then is not a संख्या or numeral. For similar use vide passages quoted above and also Ms. 7. 131, 8. 33, and R. 17. 65. नः refers to kings in general. हन्त is an exclamation of joy, which in the present case proceeds from the knowledge that the king had not gone on his hunt and that he could, therefore, be interviewed (R). 'हन्त हर्षेऽनुकम्पायां वाक्यारम्भविषादयोः ।' अमरः.

ii. 13. 1—सिद्धः अर्थः ययोः whose object is fulfilled or achieved. The object of course was to gain audience with the king. ii. 3. 12—धीर...स्वरः a deep and calm voice. This leads the king to conclude that it must have proceeded from ascetics. The reading धीर...स्वरैः would make the word an इत्थंभूतलक्षणे तृतीया or instrumental of indication, used according to 'इत्थंभूतलक्षणे' पा. 2. 2. 21 (कंचित्प्रकारं प्राप्तस्य लक्षणे तृतीया स्यात् । जटाभिस्तापसः । सि. कौ.). ii. 13. 4—प्रतीहारभूमिम् the ground at the door. Note प्रति (ती) हारः means both 'a door' and 'a door-keeper' and प्रति has its इ lengthened optionally, according to 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' पा. 6. 3. 122 (उपसर्गस्य बहुलं दीर्घः स्यात् घञन्ते परे न तु मनुष्ये । परिपाकः । परीपाकः । अमनुष्ये किम् । निषादः । सि. कौ.). The word is explained as प्रतीहारः प्रतिहरणं जनवारणमस्ति अत्र or अस्ति अस्य । अथवा प्रतिराभिमुख्ये । प्रतिह्रियन्ते राज्ञोऽभि-

सुखं जना नीयन्ते अस्मात् or अनेन. ii. 13. 6—न विलम्बितं (=विलम्बः) यस्मिन् कर्मणि यथा तथा without delay. ii. 13 10-दीप्तिमतोऽपि though possessed of lustre, splendour, or majesty. विश्वसनीयता the state of being worthy of being confided in; the confidence-inspiring nature. The lustre or majesty of a king is generally repellent. But Duṣyanta's form, though resplendent, was inviting. This struck the first ascetic much. He thought it was due to the king's not being much different (नातिभिन्न) from sages with whom generally attractive lustre is associated. ii. 12. 11-कुतः introduces the hermit's reasons for the assertion that the king was 'ऋषिभ्यो नातिभिन्न.'

Stanza 14 Construe:—अमुनापि सर्वभोग्ये आश्रमे वसतिरध्याक्रान्ता । अयमपि रक्षायोगात् प्रत्यहं तपः संचिनोति । वशिनः अस्यापि केवलं राजपूर्वः मुनिरिति पुण्यः शब्दः चारणद्वन्द्वगीतः [सन्] द्यां स्पृशति । (मन्दाक्रान्ता)

The first three lines set forth the three points of resemblance between Duṣyanta and a sage and the concluding two words of the stanza indicate the slight difference between the two. The similarity is partly based on श्लेष or paronomasia. सर्वभोग्ये आश्रमे as going with the king means (i) the order of life which is fit to be enjoyed by all (सर्वैः भोग्ये). This refers to गार्हस्थ्य or गृहस्थाश्रम, the second of the four āśramas or stages of life, the other three being ब्रह्मचर्य, वानप्रस्थ and संन्यास. All people can enter on the गृहस्थाश्रम or the householder's stage. Not so, however, with वानप्रस्थ and संन्यास. (ii) where everything is to be enjoyed (सर्वाणि भोग्यानि यत्र). It is only in the householder's stage that one obtains full enjoyment of life. The other āśramas entail numerous restrictions. (iii) on which all others depend (सर्वैः इतरैः आश्रमैः भोग्ये सेवनीये). The second āśrama is considered to be the prop of others. Note 'कालो ह्ययं संक्रमितुं द्वितीयं **सर्वोपकारक्षममाश्रमं** ते ॥' R. 5. 10; 'यथा वायुं समाश्रित्य वर्तन्ते सर्वजन्तवः । तथा गृहस्थमाश्रित्य वर्तन्ते सर्व आश्रमाः ॥' Ms. 3. 77; 'सर्वेषामपि चैतेषां वेदस्मृतिविधानतः । गृहस्थ उच्यते श्रेष्ठः स त्रीनेतान् बिभर्ति हि ॥ 89 यथा नदीनदाः सर्वे सागरे यान्ति संस्थितिम् । तथैवाश्रमिणः सर्वे गृहस्थे यान्ति संस्थितिम् ॥ 90' Ibid. 6. As going with मुनि, सर्वभोग्ये आश्रमे means in a hermitage which is open to all for enjoyment. Any guest may go and enjoy hospitality in a hermitage. वसति. अध्याक्रान्ता residence has been taken or accepted. रक्षायोगात् (1) by means of his application (योगः) to the protection (of his subjects). The highest duty of a king is to protect his subjects. By doing this he accumulates merit. Read 'क्षत्रियस्य परो धर्मः प्रजानामेव पालनम् । निर्दिष्टफलभोक्ता हि राजा धर्मेण युज्यते ॥' Ms. 7. 144. Or योगात् may mean merely 'by means of' as in 'सान्निध्ययोगात्' in Ku. 7. 78 or R. 7. 3. But the former explanation is preferable as it directly brings out the idea of

the king's efforts to protect his subjects. (2) by the (practice of) Yoga (intended) for the protection (of the world). The ascetic resorts to religious contemplation for the safety of the world. The idea appears to be that while the king looks to the protection of the world from the physical point of view, the ascetic does so from the spiritual. Rāghavabhaṭṭa takes this to mean 'by the practice of Yoga for the preservation of his body.' अहनि अहनि इति प्रत्यहम् (every-day) is an अव्ययीभाव compound in the sense of वीप्सा or repetition. वशिनः (1) who is possessed of jurisdiction, or control (over his kingdom). (2) who is possessed of control (over the passions). Some consider that (2) *also* is applicable to the king. But this is not good. The Śleṣa would then lose half its charm. केवलं shows the only point of difference between the king and a sage. राजपूर्वः preceded by the word rājan. The king's title is rājamuni or rājarṣi. That's the only feature which distinguishes him from a muni or ṛṣi proper. मुनि is technically defined as 'दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः । वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते ॥' गीता 2. 56. शब्दः title. चारणानां द्वन्द्वानि तैः गीतः sung by couples of minstrels. चारणाः (चारयन्ति कीर्तिम्) were a class of minstrels who made it their business to go about singing eulogistic songs. The Cāraṇa caste is still found in Gujarātha. Here, however, celestial choristers are meant. Compare 'चारणेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा' V. i. द्याम् acc. sing. of द्यो heaven. स्पृशति touches i. e. reaches. The idea is Duṣyanta's name as a rājarṣi is known even in heaven.

ii. 14. 1--बलभिदः सखा बलाभित्सखः the friend of Indra. Indra is so-called because he killed Bala or Vala, which is one of the many names under which Vṛtra appears in the Ṛgveda. Note *inter alia* 'भिनत् वलमिन्द्रः अङ्गिरस्वान्' Rv. 2. 11. 20. सखिन् becomes सख at the end of a Tatpuruṣa compound, according to 'राजाहःसखिभ्यष्टच्' पा. 5. 4. 91. The sentence 'अयं...दुष्यन्तः is suggestive of future events. It indicates that Duṣyanta would render help to Indra and justify his title बलभित्सखः

Stanza 15 Construe :--यद् नगरपरिघप्रांशुबाहुः अयमेकः उदधिश्यामसीमां कृत्स्नां धरित्रीं भुनक्ति एतत् न चित्रम् । हि दैत्यैः बद्धवैराः सुराः अस्य अधिज्ये धनुषि पौरुहूते वज्रे च समितिषु विजयम् आशंसन्ते । (मन्दाक्रान्ता)

नगरपरिघौ इव प्रांशू बाहू यस्य whose arms are long like a city's bolts. This comparison is common (vide 'एकातपत्रां भुवमेकवीरः पुरार्गलादीर्घभुजो बुभोज ।' R.18. 4) and suggests the ideas of length and massiveness. In ancient India the test of a warrior's strength was his capacity to wield a bow, which required long and muscular arms. उदधिभिः श्यामाः सीमाः यस्याः whose boundaries are dark on account of the oceans. श्याम refers

to the dark-blue colour of the waters of the oceans which surround the earth. उदधयः एव श्यामाः सीमाः यस्याः would also do. The idea is Dusyanta ruled the earth as far as the sea. This is the usual exaggerated description of the dominions of a great monarch. कृत्स्नां entire, whole. धरित्रीम् the earth. 'धरा **धरित्री** धरणी क्षोणी ज्या काश्यपी क्षितिः ।' अमरः. भुनक्ति protects. Note that भुज् takes आत्मनेपद except when it means 'to protect or guard' in which case it is परस्मैपदी, according to 'भुजोऽनवने' पा. 1. 3. 66 (ओदनं भुङ्क्ते । अभ्यवहरति इत्यर्थः । बुभुजे पृथिवीपालः पृथिवीमेव केवलाम् । वृद्धो जनो दुःखशतानि भुङ्क्ते । इहोपभोगो भुजेरर्थः। अनवने किम् । **महीं भुनक्ति** । सि. कौ.). बद्धं वैरं यैः who have formed hostility i. e. whose hostility has taken deep root. पौरुहूते belonging to Indra (पुरुहूतस्य इदम्). Puruhūta as an epithet of Indra occurs many times in the Ṛgveda and means 'invoked by many (पुरुभिः हूतः)'. समितिषु (सम् अयन्ति यासु where people meet together) means in battles. आशंसन्ते expect. This is from the root शस् with आ-आशंसते which is always Ātmanepadī. A similar-sounding root is शंस-शंसति to praise or to tell. The two should be distinguished. The idea conveyed by the latter half of the stanza is that in their war with the demons the gods rely as much on the bolt of Indra as on the bow of Duṣyanta. Compare vii. 26 below. Then surely it was no wonder that Duṣyanta should rule the entire earth alone. It will be noticed that the second ascetic first asked Gautama as to whether the king was that famous (सः) Duṣyanta, the friend of Indra. बलभित्सख was a highly significant (साभिप्राय) adjective. When he was told that this was so, he declared 'then indeed (तेन हि)' it was no wonder that etc. Now the latter half of the stanza also introduces the reason for the statement contained in the former and as such is merely an explanation of what the second ascetic meant by 'बलभित्सखः दुष्यन्तः'. The reading 'सुरयुवतयः' for 'समितिषु सुराः' is not good. For it is more natural to speak of the gods, rather than the gods' wives, as having formed hostility with the demons. Besides a reference to surayuvatis would not be quite so appropriate in a hermit's mouth.

ii. 15. 1—विजयस्व be victorious. जि when preceded by वि and परा takes the Ātmanepada, according to 'विपराभ्यां जेः' पा. 1. 3. 19. ii. 15. 3—फलानि उपहरतः they present fruit to the king. This is because of the rule of general conduct mentioned in 'अग्निहोत्रं गृहं क्षेत्रं मित्रं भार्यां सुतं शिशुम् । रिक्तपाणिर्न पश्येत **राजानं** देवतां गुरुम्' सुभाषितरत्नभाण्डागार-सामान्यनीति st. 318. ii. 15. 5—आश्रमसदाम् (आश्रमे सीदन्ति) to the dwellers of the hermitage. The genitive in this case is obtained according to 'क्तस्य च वर्तमाने' पा. 2. 3. 67 (वर्तमानार्थस्य क्तस्य योगे षष्ठी स्यात् । ......**राज्ञां मतो** बुद्धः पूजितो

वा। सि. कौ.). रक्षांसि goblins ; evil spirits. ii. 15. 7—इष्टिविघ्नम् obstacle or obstruction to our sacrifices. Note that इष्टि is derived from यज्–यजति and विघ्नः is masculine. ' विघ्नोऽन्तरायः प्रत्यूहः ' अमरः. ii. 15. 8—कतिपयरात्रम् for a few nights. This is accusative of time. The word rātri appears to have been specially chosen with a view to indicate that the demons grew turbulent especially during nights. There is some difficulty regarding the grammatical formation of this word. Dissolve it as कतिपयाः रात्रयः यस्मिन् स कतिपयरात्रः (कालः) तम्. The change of रात्रि to रात्र at the end of this compound is obtained by having recourse to the expedient of योगविभाग or the splitting of a Sūtra (which in the present case is ' अच् प्रत्यन्ववपूर्वात् सामलोम्नः ' पा. 5. 4. 75); for the usual rule for the change of रात्रि to रात्र viz. ' अहःसर्वैकदेश etc. ' पा. 5. 4. 87 is not available in the present case, as कतिपय is admitted to be not a संख्या. It may be noted that Patañjali is his Mahābhāṣya does not admit yogavibhāga in 5. 4. 75 and hence some people look upon the present form as irregular and put it in the पृषोदरादि class. सारथिः द्वितीयः यस्य whose companion is his charioteer. This is a gentle way of suggesting that the presence of Duṣyanta's army in the hermitage would be inconvenient to the forest-dwellers. It further implies Duṣyanta alone was quite equal to the task of dealing with the demons. ii. 15. 11—अनुकूला favourable, inasmuch as it will necessitate Duṣyanta's going to the penance-grove, for which he was just in search of an excuse.

Stanza 16 Construe :—पूर्वेषाम् अनुकारिणि त्वयि इदं युक्तरूपम् । पौरवाः आपन्नाभयसत्रेषु दीक्षिताः खलु । (अनुष्टुभ्)

इदम् refers to the king's readiness in conforming to the request of the ascetics. For युक्तरूप vide p. 222 *supra*. आपन्नानामभयार्थं यानि सत्राणि तेषु in the sacrifices for (affording) freedom from fear to the distressed. सत्रम् (more correctly written as सत्त्रम् – सीदन्ति अत्र – सद् + ष्ट्रन्) is a long sacrificial session, lasting from 13 to 100 days. दीक्षिताः initiated, consecrated or ordained. A man who had taken the formal dīkṣā for a religious ceremony was forbidden to do anything else. Thus दीक्षिताः suggests the single-handed devotion of the Pauravas to their duty of protecting the distressed. Note the appropriateness of the simile drawn from sacrifices in the mouth of the ascetics.

ii. 16. 1—पदस्य पश्चाद् अनुपदम् (upon your heels) is an Avyayībhāva compound in the sense of पश्चात्. आगतः—Note that this past pass. part. does not possess the ordinary sense of a past action, but that it denotes an action which was to commence in the near future. The king had not actually started after the ascetics, but he was about to do so

immediately. Such use of the past part. is had according to the Vārtika 'आदिकर्मणि निष्ठा वक्तव्या'. For similar use compare 'मम मन्दभाग्यायाः पुनरेकैव दुहिता । सापि त्वया कस्मिंश्चिद्देशान्तरे दत्ता । कथमेवं दूरदेशस्थितेन जामात्रा सहास्याः पाणिग्रहणं भविष्यतीति चिन्तयात्मापि न मे प्रतिभाति ।' रत्नावली; 'अन्ये च बहवः शूरा मदर्थे त्यक्तजीविताः' गीता 1. 9. ii. 16. 3- कुतूहलम् eagerness; curiosity. The technical sense of कुतूहल is also pertinent here. 'रम्यवस्तुसमालोके लोलता स्यात् कुतूहलम्' S. D. 3.109. ii.16. 5- सपरिवाहम् full to overflowing. परि (री) वाहः (परितो वहनम्) overflow. The metaphor is taken from a reservoir of water which overflows owing to the excessive amount of the liquid therein (R). Note 'पूरोत्पीडे तडागस्य परीवाहः प्रतिक्रिया । शोकक्षोभे च हृदयं प्रलापैरेव धार्यते '. U. iii. 29. अवशेषितः is allowed to stay. ii. 16. 6-मा भैषीः be not afraid. भैषीः=अभैषीः Aorist 2nd pers. sing. of भी-बिभेति. The augment अ is dropped according to 'न माङ्योगे' पा. 6. 4. 74 (अडाटौ न स्तः । मा भवान् भूत् मा स्म भवत् भूद्वा । सि. कौ.). Further note when मा is joined to an Aorist, the Aorist technically has the sense of any other tense or mood, according to 'माङि लुङ्' पा. 3. 3. 175 (सर्वलकारापवादः). But usually in the second person singular this tense with the augment cut off has the sense of the imperative mood. ii. 16. 7-रक्ष...रक्षितोऽस्मि—This shows that the king's assurance that the Vidūṣaka would be always with him was a sufficient guarantee that he would be immune from the fear of the demons. ii. 16. 10-विजयार्थं प्रस्थानम् start or departure for victory. आज्ञाहरः carrying the command of. देवीनाम् and अस्माभिः are examples of plurals used to indicate reverence (पूजार्थे बहुवचनम्). ii. 16. 13- ननु प्रवेश्यताम्—ननु implies gentle censure. The king suggests that the messenger from the queen-mother ought to have been introduced without the formal announcement and permission (R). ii. 16. 18-पुत्रस्य पिण्डः पाल्यते अनेन इति पुत्रपिण्डपालनः. पिण्ड is the ball of rice which is offered to Manes at Śrāddhas. The upavāsa or fast was so called bacause it was intended by the queen-mother to ensure for her son viz. Duṣyanta, the libation of a ball of rice after his death. This consummation could only be achieved, if Duṣyanta had a son. That then was the object of the queen-mother's उपवास. The reading प्रवृत्तपारणः or निवृत्तपारणः means the breaking of which was to take place (on the fourth day following). This suggests that the fast was continuing for a few days and that it was to be broken on the fourth day following. The reading in the text is to be preferred because it suggests that Duṣyanta was childless, that his childlessness was being felt in the royal family and that fasts etc. were being observed with a view to obtain progeny for him. Duṣyanta's childlessness, it will be remembered, plays an important part the play (R). We further begin to think from this specific reference to the king's ana-

patyatā that his love-affair with Śakuntalā is not quite inexcusable and that he is far from belonging to the class of those libertines, who marry even when they have grown-up children, men of the type of the sensual Agnimitra depicted by Kālidāsa in his earliest play. ii. 16. 19–तत्र thereat i. e. on the day of the fast. अवश्यम् necessarily, without fail. संभावनीया (अहम्) I should be honoured by you (with your presence). As the fast was putrapiṇḍapālana, the presence of the putra was necessary. ii. 16. 20–अनतिक्रमणीयम् untransgressible, unavoidable. ii. 16. 21–प्रतिविधेयम् that which is done to counteract something; the remedy. ii. 16. 22–त्रिशङ्कु...तिष्ठ stay midway like Triśaṅku i. e. go neither to the penance-grove nor to the capital, but stay somewhere in the middle. This is a piece of the Vidūṣaka's pleasantry. Triśaṅku was a celebrated king of the solar race and father of Hariścandra. His story occurs at length in the Rāmāyaṇa Bālakāṇḍa 57-60. He is there described as a just and pious king, who aspired to perform a sacrifice by virtue of which he might ascend to heaven in his mortal body. He requested his family priest Vaśiṣṭha to officiate for him but the sage refused, declaring the undertaking impossible. He then went to Vaśiṣṭha's sons who called him foolish and angrily declined to perform what their great father had pronounced impossible. The king told them he would seek another preceptor, whereupon, being enraged, they cursed him to be a Caṇḍāla. In this pitiable condition Triśaṅku had recourse to Viśvāmitra who took pity on him and undertook to celebrate the desired sacrifice. On being invited to be present the gods refused to attend the sacrifice, whereupon the enraged Viśvāmitra, by his own power of penance, transported the king to the skies, whither he had no sooner arrived than he was hurled down again, head foremost by Indra and the other gods. The unfortunate monarch cried out to Viśvāmitra for help, who arrested his downward course, saying 'Stay, stay', and proceeded to create new worlds, stars etc. The gods intervened and decreed that whatever Viśvāmitra had already created should have the permanence of Brahmā's creation and that Triśaṅku should remain suspended where he was as a bright constellation. Thus he hangs in mid-region, being neither on earth nor in heaven. Read 'स्वर्गलोकं गतं दृष्ट्वा त्रिशङ्कुं पाकशासनः ॥ 16 सह सर्वैः सुरगणैरिदं वचनमब्रवीत् । त्रिशङ्को गच्छ भूयस्त्वं नासि स्वर्गकृतालयः ॥ 17 गुरुशापहतो मूढ पत भूमिमवाक्शिराः । एवमुक्तो महेन्द्रेण त्रिशङ्कुरपतत् पुनः ॥ 18 विक्रोशमानो त्राहीति विश्वामित्रं तपोधनम् । तच्छ्रुत्वा वचनं तस्य विश्वामित्रस्तु कौशिकः ॥ 19 रोषमाहारयत्तीव्रं तिष्ठ तिष्ठेति चाब्रवीत् ।...20 अवाक्शिरा-

त्रिशङ्कुश्च तिष्ठत्वमरसंनिभः । ...32 ' सर्ग 60. The story of Triśaṅku also occurs in हरिवंश 1. 12-13, from which we know that he was a wicked king, guilty of three heinous crimes (śaṅku) and hence called Triśaṅku and that Viśvāmitra undertook to perform for him that sacrifice, because he had saved the sage's family in a famine from starvation. Read ' पितुश्चापरितोषेण गुरोर्दोग्ध्रीवधेन च । अप्रोक्षितोपयोगाच्च त्रिविधस्ते व्यतिक्रमः ॥ 18 एवं त्रीण्यस्य शङ्कूनि तानि दृष्ट्वा महातपाः । त्रिशङ्कुरिति होवाच त्रिशङ्कुरिति सः स्मृत ॥ 19 ' अध्याय 12. For a similar account vide Vāyupurāṇa Vol. II. Ch. 27. For a similar reference to Triśaṅku note ' त्रिशङ्कोरिवोभयलोकभ्रष्टस्य नक्तंदिनमर्वाक्शिरास्तिष्ठतः (सेघकस्य) ' हर्षचरित उ. 7 p. 191 (our edition); 'सुरलोकमारोहतः त्रिशङ्कोरिव कुपितशतमखहुंकारनिपातिता राजलक्ष्मीः' कादम्बरी p. 8 (Peterson). आकुलीभूतः (embarassed, perplexed) is an example of the loose use of च्वि.

Stanza **17** Construe :—कृत्ययोर्भिन्नदेशत्वात् मे मनः, पुरः शैले प्रतिहतं स्रोतोवहः स्रोतो यथा, द्वैधीभवति । (अनुष्टुभ्)

कृत्ययोः of the two duties viz. the one towards his mother and the other towards the ascetics. These were to be performed at different places (भिन्नदेश). This made the king's mind divided in two, as he did not know which to prefer. प्रतिहतम् struck against, driven back. यथा=इव. For द्वैधीभवति vide note on द्वैधीभाव p. 251 supra. The simile is taken from a stream, which encountering a rock on the way becomes divided in two. मे मनः is compared with स्रोतोवहः स्रोतः.

ii. 17. 1—प्रतिगृहीतः received, accepted, looked upon. ii. 17. 2—न खलु has the force of ' I hope you would surely not '. ii. 17—महाब्राह्मण is used ironically. The compound ordinarily implies censure. But the Vidūṣaka understands it not and is flattered by the title. Remember ' शङ्खे तैले तथा मांसे वैद्ये ज्योतिषिके द्विजे । यात्रायां पथि निद्रायां महच्छब्दो न दीयते ॥ '. एतत्=रक्षोभीरुकत्वम्. भवति—Understand emphasis on this word: ' in *you* who are such a great Brāhmaṇa.' ii. 17. 8—तपो...रोधः disturbance to the penance-grove. ii. 17. 10—युवराजः Young prince. This in ancient days appears to be a regular office, carrying with it certain special honour and prerogatives, in which the king's eldest son was generally installed. The Vidūṣaka's humorously calling himself a Yuvarāja has a deep significance in view of the fact that he has previously expressed a desire to go like the king's younger brother. For, it suggests that Duṣyanta had no son, in which case alone his younger brother, as heir presumptive, could be the Yuvarāja. Note the clever way in which the king's childlessness is again and again suggested to the audience. ii. 17. 12—चपलः indiscreet; rash. बटु:

fellow, chap. The word ordinarily means a Brāhmaṇa youth. अन्तःपुरेभ्यः (metaphorically) the ladies in the harem. Note the king's दाक्षिण्य. Though he has now no longer any love for his former wives, he studiously avoids giving them any offence. ऋषिगौरवात् may mean either (i) out of regard for the sages; or (ii) owing to the majesty or greatness of the sages. He suggests: I would like to avoid going to the hermitage; but then the great sages would be displeased and a calamity might follow. The first is preferable as it is in consonance with the character of Duṣyanta, who has all along displayed his regard for the ascetics. तापसकन्यकायाम्—This suggests Śakuntalā's unsuitability to attract the king's attention. अभिलाषः passion, longing of love. Compare 'अभिलाषमुदीरितेन्द्रियः स्वसुतायामकरोत् प्रजापतिः।' Ku. 4.41. ii.17.15– पश्य see (whether what I say is correct or not).

Stanza 18 Construe:—वयं क, मृगशावैः समम् एधितः परोक्षमन्मथः जनः क। सखे, परिहासविजल्पितं वचः परमार्थेन न गृह्यताम्। (वैतालीय)

The king here wants to bring home to the Vidūṣaka the extreme incongruity between men of his kind (वयम्), who are always accustomed to deal with town-bred beauties, well-versed in all the arts of fascination, and girls of the forest like Śakuntalā to whom love is as a sealed book. It is thus impossible that he should entertain any affection for her (R). मृगशावैः—The deer are already sufficiently innocent of love matters; but then their young ones are much more so. एधितः (brought up) from एध्-एधते. परोक्षः मन्मथः यस्य to whom love is unfamiliar, unknown. अक्ष्णां परं परोक्षम्। अव्ययीभावः। परोक्षं विद्यते अस्य स परोक्षः। अर्शआदित्वादच् मत्वर्थीयः. Three points have to be noted. (i) The change of अक्षि to अक्ष at the end of the compound is obtained according to the गणसूत्र 'प्रतिपरसमनुभ्योऽक्ष्णः'. (ii) पर+अक्षि is expected to yield पराक्षम्. We, however, get the irregular form परोक्ष, which पतञ्जलि accounts for in 3 ways: 'परोभावः परस्याक्षि परोक्षे लिटि दृश्यताम्। उत्वं वादेः परादक्ष्णः सिद्धं वास्मान्निपातनात्' महाभाष्य. (iii) अक्षि means generally any sense. परोक्ष, therefore, means 'beyond the scope of all senses, completely unknown'. परिहासे विरुद्धं जल्पितम् uttered perversely or at random in jest. Or परिहासेन विविधं जल्पितं यत्र wherein many things (such as the glowing description of Śakuntalā's beauty) were said in jest. परमार्थेन as the highest thing i. e. the truth. The instrumental shows अभेद or तादात्म्य.

The dramatic purpose of Duṣyanta's hunt with which Kālidāsa commenced his play was to bring about an accidental meeting between the king and Śakuntalā, wherein both were to fall in love with each other. That purpose was achieved towards the close of Act i

and the lovers had parted, as we have seen, longing for each other's company. The hunt was now to be discontinued therefore. The king could not with propriety have done so off-hand, though he was in no mood to continue the chase. The garrulous Vidūṣaka was therefore necessary and his request was eminently welcome to Duṣyanta. The humorous description of his wretched condition given by the Vidūṣaka at the beginning of this Act also serves the purpose of relieving the monotony which the audience is likely to feel, when during the course of the first three Acts it is served principally with the love-sentiment. The Vidūṣaka's soliloquy further tells us how the king passed the previous night and prepares us to receive him in the particular state of mind in which he makes his entrance on the stage.

The scene with the general to whom the order for discontinuing the chase was to be issued gave the poet an opportunity of depicting the real character of courtiers, which he has cleverly used by giving the Senāpati an *aside* of only two short sentences, which are yet so full of meaning. In this we have noted one fault, which has been duly pointed out in our notes on the passage.

Though eager to meet Śakuntalā again, the king could find no adequate excuse for going to the hermitage. The invitation which he had received from the girls, when they parted company, was after all formal and it was not meet for him to take advantage of it, especially when his identity had become known to the ascetics. How then was the poet to send the king to the penance-grove once more? It was quite necessary for him to do so with a view to the future development of the plot. As we see the king anxious to find an excuse for visiting the hermitage again and as the one invented by the Vidūṣaka, to whom an appeal had been made in the matter, fails on the ground of its unsuitability, we become very eagar to know how Kālidāsa will extricate his hero from this apparently unremovable difficulty. But though we do not know of it, the poet has already made provision for this contingency. We scarcely understand the full significance of the Vaikhānasa's answer to the king when to the latter's natural query as to whether Kaṇva is at home, the ascetic replies that he has gone to the Somatīrth in Act i (i. 13. 3). Kaṇva's absence from the grove, we now learn, affords a chance for the evil spirits to indulge in their mischievous activities of putting obstacles in the way of the ascetics' sacrifices and as the king stands on the stage at a loss to know how to proceed in his love-affair, two

hermit-youths make their appearance and seek his help against those disturbers of the rites. The request is highly acceptable to the king and is at once granted. Thus we see that the poet's cleverness in keeping Kaṇva out at the time when the king goes to his hermitage has such a far-reaching consequence. Another fact to be noted in this connection is that in his conversation with the Vidūṣaka the king had remarked that as he was known to some of the ascetics in his real character, it was not possible for him to visit the hermitage without some excuse. But what appeared to him to be unfavourable to his cause really turned out in his favour, for had he not been so known, the ascetics would not have approached him with a request to grace the hermitage with his presence for a few days.

The king has now obtained what he wanted viz. an excuse to go to the hermitage again, but at this time a messenger from the capital brings a command from the queen-mother to be present there on the fourth day following. He is again in a difficulty. On one side is the mother's command, on another the business of the ascetics. Both are inviolable. The king at last decides to send his Vidūṣaka to the capital as his representative and goes to the hermitage himself to do the hermits' bidding. What is the dramatic purpose of putting the king in this dilemma and making him decide in the way he did ? We believe the poet has achieved more purposes than one by this incident towards the close of Act ii. First, the fact that Duṣyanta places his public duty over private duty, however urgent the latter may be, and that he has great regard for ascetics is once more brought to our notice. Secondly, the presence of his army in or near the hermitage would have been inconvenient to the dwellers thereof. Karabhaka's arrival provides the king with an easy way of sending it away. Thirdly, attention of the audience is once more drawn to the king's childlessness and to the fact that it was being felt in the royal household and usual remedies such as fasts etc. were being adopted to remove it. Last but not the least, the king is shown to be a dakṣiṇa lover, inasmuch as though his heart is transferred to Śakuntalā, he retains abundant regard for his previous wives, from whom he arranges to keep his new love-adventure a secret by telling his Vidūṣaka a blunt falsehood regarding the real motive of his going to the hermitage. Now this falsehood is told to the Vidūṣaka in such a natural manner and looks so innocent that its full import and significance are hardly appreciated by the audience at this stage, but when they come to the sixth Act (vi.8.28-30), they realise what a terrible consequence the innocent-looking

falsehood, which then appeared to be quite justifiable, had on the course of Śakuntalā's destiny. This falsehood also saves the poet from another undesirable situation which probably would have arisen in its absence and for which the reader is referred to our remarks on the importance of Haṁsapadikā's song at the end of the Notes on Act v.

It will thus be seen that the various incidents described in Act ii are managed with skill and possess each a dramatic purpose of its own. The whole scene is laid in the king's camp not far away from the hermitage and there is not much of physical action in the Act. Yet the central theme of Act i, the love between the king and Śakuntalā, is developing and the reader is prepared to see its consummation in the next Act.

ACT III

THE PRELUDE

[A pupil of Kāśyapa is out collecting the sacred grass for the sacrifice. From his soliloquy we learn how surprised he is at the great prowess of King Duṣyanta, who no sooner entered the hermitage than the obstacles to the holy rites were removed. In the course of his ramble he observes Priyaṁvadā carrying the Uśīra-unguent and lotus-leaves and on inquiry learns that Śakuntalā is down with an attack of sun-stroke and that the articles are required for cooling her body. He warns Priyaṁvadā to take good care of the Kulapati's daughter, for she is his very breath, and tells her that he will presently send for Śakuntalā the sacrificial soothing water in Gautamī's hands.]

iii. 0. 3—कुशान् आदाय—व, न and क print this as a part of the first stage-direction as 'ततः प्रविशति कुशानादाय यज०' (not noted in our footnotes). This is to be rejected for two reasons. (i) Such stage-directions never contain a gerund, which would indicate that another action, immediately preceding प्रवेशन, had to be gone through by the character when making his entrance. This is dramatically impossible as such action, which must *precede* the entrance, cannot be exhibited to the audience. If the poet had meant to include this in the first stage-direction, he would have said 'सकुशः' or 'कुशहस्तः'. (ii) 'कुशान् आदाय' after the entrance of the pupil is very useful from the point of view of stage-effect. The pupil enters and, before he actually begins his soliloquy, he moves about here and there gathering Kuśa grass. This

has the effect of capturing the attention of the audience which generally is in an unsettled state at the beginning of a fresh Act. iii. 0. 7–प्रविष्ट एव प्रविष्टमात्रम् तस्मिन् no sooner had he entered. This is an irregular compound, formed according to 'मयूरव्यंसकादयश्च' पा. 2. 1. 72, which gives a group of some of the important irregular compounds. Such compounds are generally neuter, but Kālidāsa often looks upon them as pure adjectives agreeing in gender with the nouns they qualify. Vide 'स विद्धमात्रः किल नागरूपमुत्सृज्य तद्विस्मितसैन्यदृष्टः ।' R. 5. 51. The present compound may be an instance of that kind (R). Note that both मात्र and एव, which indicate अवधारण or exclusive restriction are used in the present passage and one of them would therefore appear to be unnecessary. But both may be accounted for by saying that while the one has reference to action (viz. entering), the other refers to time. The king simply entered and did nothing else; and even exactly when he entered and not a moment later the effect described followed. iii. 0. 2–निर्गताः उपप्लवाः (obstacles, molestation) येषाम् तानि निरुपप्लवानि

Stanza 1 Construe:—बाणसंधाने का कथा । स हि दूरतः ज्याशब्देनैव, धनुषः हुंकारेण इव, विघ्नान् अपोहति । (अनुष्टुभ्)

There was no necessity for the king to aim his arrow. The mere twang of his bow-string, which is fancied to be the *hum* sound indicative of wrath, of his bow, was enough to dispel (अप+उह्-ऊहति) obstacles. The fancy suggests the comparison of the king's bow with with Rudra, who is said to frighten enemies away by his dreadful *humkāra*. Compare 'हुंकारशस्त्राः हि रुद्राः' मल्लिनाथ on Ku. 2. 28; also Ku. 5. 54. Rāghavabhaṭṭa alternatively construes 'स धनुषः ज्याशब्देनैव हुंकारेणेव etc.' and remarks this implies the king's comparison with Gaṇapati. This is far-fetched. Besides in 'धनुषः ज्याशब्देनैव' the word धनुषः becomes redundant.

iii. 1. 1–वेदिसंस्तरणार्थम् for strewing on the altar. ऋत्विग्भ्यः—ऋतौ यजन्ति ते ऋत्विजः those that sacrifice at the proper time; priests. These are to be distinguished from यजमान, which, though literally meaning 'sacrificing,' signifies the patron or the man for whom the sacrifice is performed. Vide R. 18. 12. The Yajamāna in the present case was Kāśyapa, for whom, though he was absent, the sacrifice was being performed. There are four principal priests viz. होतृ, उद्गातृ, अध्वर्यु and ब्रह्मा. For the most ancient list of such priests vide Rv. 2. 1. 2. A ṛtvij is thus defined by Manu 'अग्न्याधेयं पाकयज्ञानग्निष्टोमादिकान् मखान् । यः करोति वृतो यस्य स तस्यर्त्विगिहोच्यते ॥' 2. 143. iii. 1. 2–आकाशे (*In the air*) is a stage-direction used when there is only one character on the stage, who pre-

tends to see somebody in the distance, shouts out a question and, after feigning he has heard the reply, repeats it with the words 'किं ब्रवीषि' or 'किं भणसि' or 'किं कथयसि.' Such device is resorted to in order to avoid the unnecessary introduction of a new character. For definition vide Appendix A. उशीरानुलेपनम् Uśīra-ointment. The Uśīra signifies the cool and and fragrant roots of a plant known as वाळा in Marāṭhī. When a lady (or even a man) suffers from the tortures of love and feels a burning sensation all over her body, things like Uśīra, lotus-leaves, camphor, sandal etc. are often used as remedies to alleviate the heat. And yet the tremendous heat is, even as in the case of Śakuntalā (vide Text iii. 7.8,9), not a whit lessened, we are told by Sanskrit poets. In this connection read passages from Bāṇa's Kādambarī which describe the various cool palliatives that Kapiñjala had applied to the body of the love-sick Puṇḍarīka (pp. 156-157) and the himagṛha of Kādambarī and the love-lorn Princess therein (pp. 215, 219) and also passages describing Daṇḍin's Avantisundarī in the Daśakumāracarita pp. 82-83 (our edition). iii. 1.3- श्रुतिमभिनीय gesticulating he heard. This is because there was really no Priyaṁvadā there nor was any reply actully given. आतपलङ्घनात् owing to the injury (caused) by heat. बलवत् (exceedingly) is an adverb. निर्वापणम् lit. causing to extinguish i. e. cooling. iii. 1. 5- उच्छ्वसितम् the very breath. Compare Ku. 7. 4. वैतानिक (वितानस्य इदम् or विताने भवम्) belonging to the sacrifice; sacrificial. शान्त्युदकम् soothing water; water which has been consecrated in the sacrifice with a view to endow it with the quality of affording relief to the person on whom it is sprinkled. विसर्जयिष्यामि I shall send. Note that this verb is causal, but is used in an active sense. Such use is not uncommon in Kālidāsa. विष्कम्भकः the Prelude.

In a drama there are always certain subordinate parts of the plot which are important enough for the audience to know, but which at the same time are not so important as to be regularly enacted on the stage. Then there are certain incidents, the knowledge of which is necessary for the audience in order to pick up the thread of the narrative, but which are impossible to be actually represented on the stage, either on account of the inherent difficulty involved in such representation or on account of the prohibition of their representation laid down in works on dramaturgy. It is just these subordinate parts and these incidents that form the proper province of a Viṣkambhaka or Prelude and a Praveśaka or Interlude (for definitions of these and the technical difference between them vide

Appendix A). Used at the beginning of an act the purpose of a Prelude or an Interlude is to connect the preceding with the subsequent Act by informing the audience of what has happened in the interval either by direct statement, or better, by indirect suggestions. The very nature of a Prelude or an Interlude precludes the possibility of characters of the first class taking part therein and they are, therefore, run by middle or low characters. Their purpose necessarily gives them an air of artificiality and the cleverer the dramatic artist is, the more natural and easy his Preludes, and Interludes turn out. From this point of view, as from many others, Kālidāsa shows himself to be a consummate artist in his Śākuntala. His two Preludes and one Interlude in this play are of a very high order. This Prelude, for example, though so short, is so full of suggestions and is so naturally managed. The king, we learn, has, true to his promise, gone into the hermitage and his very presence has been enough to scare goblins away. Śakuntalā has advanced deeper and deeper in love and her condition has begun to demand careful attention on the part of her friends, who have already commenced to treat her in the way love-sick persons are generally treated. When one learns this, one becomes exceedingly eager to know how the king is faring all this while. And the clever poet does not keep the audience long in suspense, for the Prelude is at once over and Duṣyanta himself makes his appearance.

When sacrifices were being performed, it was quite natural that pupils should go about collecting the sacred grass. When Priyaṁvadā was observed carrying rather unusual articles like the Uśīra ointment, it was perfectly human that inquiries should be made regarding their purpose. When again the clever girl informed the innocent hermit-boy that Śakuntalā was suffering from heat, it was once more quite in the fitness of things that he should grow alarmed at the condition of the Kulapati's beloved daughter and volunteer in his own way to treat her by sending for her the sacrificial soothing water with old Gautamī. The result of all this is that when the pupil utters his last sentence, we scarcely realise its significance, as it appears to possess nothing uncommon about it, until we arrive towards the close of the Act, when it at once dawns on us that the innocent-looking sentence has been cleverly put in by the poet to serve an important purpose later on.

THE MAIN SCENE

[In accordance with the request of the ascetics King Duṣyanta has gone to Kaṇva's hermitage to guard their holy rites against the attacks of the evil spirits. There he has to keep a vigilant watch. The mid-day sacrifice is over and the priests have given him a short recess. The king is deeply in love, suffers all the usual tortures of love-longing and knows not where best to pass his leisure. He concludes nothing will give him relief so much as the sight of his beloved and therefore goes to a bower of creepers on the Mālinī, where he expects to see her. He finds Śakuntalā is lying on a bed of flowers, waited upon by her friends and with a view to hear their confidential talks conceals himself behind the branches of trees.

Śakuntalā now makes her appearance on the stage along with her two friends. She is far advanced in love and all the cool applications of her friends are of no avail to allay her heat. Priyaṁvadā and Anasūyā have already begun to suspect the real cause of Śakuntalā's indisposition and in a loving manner they extract from her a full confession of her love. A plan is quickly hatched whereby they decide to send a letter of love to the king and Priyaṁvadā readily undertakes to reach it to its owner, concealed under holy flowers. Duṣyanta now sees a suitable opportunity for him to introduce himself with his own confession of love and his entrance works as an agreeable surprise to the forest-girls. Under the pretence of helping a young deer the two friends then quit the bower, leaving the lovers alone.

At this juncture old Gautamī arrives with the sacrificial soothing water for Śakuntalā and the meeting of the lovers thus abruptly terminates. Gautamī takes Śakuntalā away with her and Duṣyanta is left alone in the bower to brood over his disappointment. A call from the hermits, whose evening rites are disturbed by the evil spirits, brings the king back to himself and he goes away to punish the mischief-doers.]

iii. 1. 10–कामयमानस्य (विरहिणः) अवस्था इव अवस्था यस्य in the state of a love-sick person. Such compounds have been noted above (pp. 221–222). The reading कामयानावस्थः can also be accounted for by saying that the augment म् to be prefixed to the pres. participle termination आन is optional. Vāmana remarks 'कामयानशब्दः सिद्धोऽनादिश्चेत् ।' का. सू. 5. 2. 83. Rāghava makes a frantic attempt to explain कामयान in another way as ' यद्वा कामस्य यान उद्गमन आरोहणे वा या अवस्थाः

अभिलाषायास्ता यस्य सः'. For the use of the word vide R. 19. 50 and मल्लिनाथ thereon.

Stanza 2 Construe :—तपसो वीर्यं जाने। सा बाला परवती इति मे विदितम्। तथापि इदं हृदयं ततो निवर्तयितुम् अलं न अस्मि। (आर्या)

The king knows Śakuntalā loves him, but she is not her own mistress. Trying to have her per force is dangerous, as the गूढं दाहात्मकं तेजः in the ascetics is sure to act upon him in that case. Yet he is so deeply in love with the maiden that he cannot withdraw his heart from her.

iii. 2. 1–मदनबाधाम् torment of love. कुसुमायुध and चन्द्रमस् are suggestive inasmuch as they show how Love and the Moon are विश्वसनीय. One need not be afraid of him who is flower-armed and the Moon by his very nature is the delighter. चन्द्रमाः is thus explained : चन्द्रं कर्पूरं साद्दश्येन माति तुलयति। चन्द्रम् आल्हादं मिमीते निर्मिमीते इति वा। अथवा चन्दति आल्हादयति इति चन्द्रः। मिमीते कालमिति माः। चन्द्रश्चासौ माश्च. iii. 2. 2— अतिसंधीयते is deceived. सार्थः multitude, host.

Stanza 3 Construe :—तव कुसुमशरत्वम् इन्दोः शीतरश्मित्वम्, इदं द्वयं मद्विधेषु अयथार्थं दृश्यते। इन्दुः हिमगर्भैः मयूखैः अग्निं विसृजति, त्वमपि कुसुमबाणान् वज्रसारीकरोषि। (मालिनी)

Though Love and the Moon thus appear to be viśvasanīya, they belie their exterior in the case of men like Duṣyanta. For, the moon is found to pour fire with his cool rays and Love makes his flowery arrows of adamantine strength. कुसुमशरत्वम्—That Love possesses flowers for his arrows is a convention well-known in Sanskrit literature. These arrows are variously mentioned. Vide कालिकापुराण 2 'कौसुमानि तथास्त्राणि पञ्चादाय द्विजोत्तमाः ॥ 15 हर्षणं रोचनाख्यं च मोहनं शोषणं तथा। मारणं चेति संज्ञाभिर्मुनिमोहकराण्यपि ॥ 16 '; 'संमोहनोन्मादनौ च शोषणस्तापनस्तथा। स्तम्भनश्चेति कामस्य पञ्चबाणाः प्रकीर्तिताः ॥ ' 'अरविन्दमशोकं च चूतं च नवमाल्लिका ॥ नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ '. Jayadeva gives a different list of these in his Gītagovinda 10 ' बन्धूकद्युतिबान्धवोऽयमधरः स्निग्धो मधूकच्छविर्गण्डश्चण्डि चकास्ति नीलनलिनश्रीमोचनं लोचनम्। नासाभ्यैति तिलप्रसूनपदवीं कुन्दाभदन्ति प्रिये प्रायस्त्वन्मुखसेवया विजयते विश्वं स पुष्पायुधः ॥ '. In the Mandasore Stone Inscription of Kumāragupta (437–438 A. D.) another five flowers are said to have formed the famous flower-arrows of Love : ' स्पष्टै रशोकतरुकेतकसिन्दुवारलोलातिमुक्तकलतामदयन्तिकानाम्। पुष्पोद्गमैरभिनवैरधिगम्य नूनमैक्यं विजृम्भितशरे हरधूतदेहे ॥ ' Corpus Inscriptionum Indicarum vol. III (Gupta Inscriptions No 18. st. 40) p. 83. A stanza of श्रीपालकविराज quoted in शार्ङ्गधरपद्धति (No. 3789) speaks of the five arrows as follows: 'मन्दोऽयं मलयानिलः किसलयं चूतद्रुमाणां नवं मायत्कोकिलकूजितं विचकिला-

मोदः पुराणं **मधु** । बाणानित्युपदीकरोति सुरभिः पञ्चैव पञ्चेषवे यूनामिन्द्रियपञ्चकस्य युगपत्संमोहसंपादिनः ॥ '. अर्थस्य योग्यम् यथार्थम् (compatible with the sense) is an अव्ययीभाव compound in the sense of योग्यता. न यथार्थम् अयथार्थम् not true to its meaning; untrue. वज्रसारीकरोषि is an example of the च्वि used in its technical sense; for the arrows cannot be said to have been *really* transformed into those of adamantine strength.

iii. 3. 1–कामदेव suggests that as being a god Kāma is expected to be full of pity or compassion (अनुक्रोशः).

Stanza 4 Construe :—नूनं हरकोपवह्निः त्वयि, और्वः इव अम्बुराशौ, अद्यापि ज्वलति । अन्यथा [हे] मन्मथ भस्मावशेषस्त्वं मद्विधानामित्थमुष्णः कथं [भवसि]। (उपजाति)

The king cannot understand how Love could be so hot. He, therefore, tries to account for the fact by imagining that Śiva's fire of anger is yet burning in Kāma's body. नूनम् indicates the presence of the उत्प्रेक्षा in the stanza. हरकोपवह्निः—This refers to the story of the destruction of Madana by Śiva, who caused fire to issue from his third eye and with it burnt Cupid to ashes, when the latter tried to swerve the great god's mind from its usual equanimity. Vide Ku. 3 and Rāmāyaṇa Bālakāṇḍa 25. Love thenceforward came to be known as anaṅga or body-less. और्व is the submarine fire which is said to devour the water of the sea. It was the name of a ऋषि, son of च्यवन and grand-son of भृगु. The Mbh. relates that the sons of Kārtavīrya, with the desire of destroying the descendants of Bhṛgu, killed even the children in the womb. One of the women of that family, who was pregnant, secreted the fœtus in her thigh (ऊरुः), whence the child at its birth was called Aurva. On beholding him the sons of Kārtavīrya were struck with blindness and his wrath gave rise to a flame, which would have consumed the whole world, had he not at the desire of his Pitṛs, the Bhārgavas, cast it into the ocean where it remained concealed with the face of a horse (hence his name वाडवः—वडवायां भवः born of a mare, or वडवानलः—वडवायाः अनलः) and is said to consume its water. Vide आदिपर्व अध्याय 194, 195 196 ' ततस्तं क्रोधजं तात और्वोऽग्निं वरुणालये । उत्ससर्ज **स चैवाप उपयुङ्क्ते** (eats) महोदधौ ॥ 21 **महद्धयशिरो भूत्वा** यत्तद्वेदविदो विदुः । तमग्निमुद्गिरद्वक्त्रात् पिबत्यापो महोदधौ ॥ 22 '. The हरिवंश 1. 45 gives a different account of this submarine fire. The ऋषि उर्व had gained great powers by his austerities and was once pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which, when produced, demanded nourishment and would have consumed the whole world had not Brahmā appeared and assigned to

it the ocean as its habitation and the waves as its food. मुकुट (as quoted in व्या. सु.) refers to this fire as follows: 'उर्वेण किलायोनिजपुत्रार्थिना ऊरुर्मथितः, तत्र ज्वालामयः पुरुषो जातः, तस्य च समुद्र आधार आसीदिति श्रुतिः'. This fire is also known as काकध्वज. Note 'काकमपिज्जलं चार्ध्वं ध्वज इवास्य । तस्य समुद्राद्दुद्गच्छन्त्या ज्वालया जातमाश्रयस्य तत्केतनतुल्यत्वात्तस्य तथात्वम्' Tv. It may by the by be remarked that the story of the submarine fire was probably invented in order to account for the apparently inexplicable phenomenon viz. that the sea does not swell in dimensions and flood the whole world though so many rivers pour their contents therein day after day and year after year. For, we cannot expect people in primitive days to be aware of the process of evaporation. Williams thinks that the story was doubtless invented to suit the phenomenon of a marine Jvālāmukhī or Volcano, which exhaled bitumenous inflammable gas, which occasionally showed itself above the sea, perhaps in the form a horse's mouth. Langlois places the position of it on the coast north of Malabar. Some again think that the story is an allegorical explanation of the physical phenomenon that the temperature of the water of the sea at its bottom is considerably high. मन्मथ is explained as मनो मथः the destroyer of discrimination. Note 'यस्मात् प्रमथ्य चेतस्त्वं जातोऽस्माकं तथा विधेः । तस्मान्मन्मथनाम्ना त्वं लोके ख्यातो भविष्यसि ॥' कालिकापुराण 2. 4; 'मन्मथो मामयं हस्तितानिजलावण्यमेनं विलोकयन्तीमसूययेव अतिमात्रं मथ्नन् निजनाम सान्वयं करोति।' दशकुमार p. 78 (our edition); also विद्धशालभञ्जिका 1. 15.

Stanza 5 Construe:—मदिरायतनयनां तामधिकृत्य प्रहरति इति अनिशं मनसो रुजमावहन् अपि मकरकेतुः मे अभिमतः । (आर्या)

In stanza 4 the king complains that Love is tormenting him. He now changes his point of view (अथवा) and says that because the torment of Love has reference to his lady-love, it is welcome to him. This proceeds from the lover's attitude of mind that looks upon everything connected with the beloved as agreeable. Compare 'किमस्या न प्रेयः' U. i. 38. The latter half of the stanza is not well-worded. यदि is superfluous and must, therefore, be understood to have been used as an expletive. मदिरायतनयना is explained in more than one way: (1) मद्यते इति or माद्यन्ति आभ्यामिति मदिरे those that intoxicate or bewitch. मदिरे च आयते च । ईदृशे नयने यस्याः of long or wide bewitching eyes. आयतत्व of the eyes is considered to be a sign of feminine beauty. (2) मदिरे = अन्तर्भ्रमने. Compare 'सौष्ठवेनापरित्यक्ता स्मेरापाङ्गमनोहरा । वेपमानान्तरा दृष्टिर्मदिरा परिकीर्तिता' हेमाद्रिः (3) मदिरे = संजातमदे (राघवभट्ट). Compare मदिराक्षि = मत्तलोचने (मल्लिनाथ on R.8.68). (4) मदिरा इव आयते च etc. 'attractive like wine'. To a lover wine presents a most attractive appearance. The eyes of the beloved too are equally attractive. Also read 'आघूर्णमानमध्या या क्षामा चाञ्चिततारका ।

दृष्टिर्विकासितापाङ्गा मदिरा तरुणे मदे ॥' 'ईषत्कम्पितपक्ष्माग्रा विवृत्तपटुलोचना दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे ॥'. See 'प्रेमानें फार झालं तर एखादी मदिराक्षी मिळवितां येईल, पण दारू पिऊन डोळे लाल झाले म्हणजे स्वतःलाच मदिराक्ष बनतां येतं' गडकरी's 'एकच प्याला' p. 12. मकरकेतुः—Love is so-called because he possesses on his banner the figure of a crocodile. Sometimes he is represented as fish-bannered (मीनकेतन). The passage from 'भगवन् कुसुमायुध' up to 'प्रहरतीति' has been rightly objected to as being an interpolation. Kālidāsa generally does not make his characters repeat stanza after stanza in such rapid sucession. Besides the passage shows clear traces of bad workmanship and its omission does not in any way mar the continuity of thought.

iii. 5. 1—संस्थिते कर्मणि the rite being concluded. This refers to the mid-day sacrifice. For, the time of the present action is the afternoon. Towards the close of the Act we shall find the king is called away to protect the evening rites. खिन्नम् refers to mental fatigue, and is, therefore, to be preferred to श्रमक्लान्तम्. There was no occasion for श्रम. Besides खिन्न agrees with the stage-direction 'सखेदं परिक्रम्य'. iii. 5. 3—उग्रातपवेलाम् उग्रः आतपः यस्यां ताम् the time of intense heat. मालिनीतीरेषु—The plural refers to various spots on the banks of the Mālinī. The king fancies Śakuntalā is moving from one bower to another as she finds relief in none. प्रवातसुभगः प्रकृष्टेन वातेन पवनेन सुभगः आनन्ददायी charming or delightful by reason of its excellent breeze.

Stanza 6 Construe:—अरविन्दसुरभिः मालिनीतरङ्गाणां कणवाही पवनः अनङ्गतप्तैः अङ्गैः अविरलमालिङ्गितुं शक्यम्। (आर्या)

When the king came to the particular breezy spot on the Mālinī, he thought it was the best place where the cool, fragrant wind could be most pleasantly enjoyed by one who was suffering from longings of love. कणवाही wafting particles. This suggests coolness. It would have been better if the fragrance had also been suggested instead of being expressed by the word surabhi. अङ्गैः—The king does not say definitely whose limbs are meant. It is possible the limbs of Śakuntalā are also heated by Love, even like those of the king, and she may have repaired to this very spot to enjoy the cool fragrant breeze. पवनः आलिङ्गितुं शक्यम्—Note the idiomatic use of शक्यम्, which like युक्तम् is used even when it differs in gender or number or both from the noun which it qualifies. Compare 'शक्यमिति रूपं विलिङ्गवचनस्यापि कर्माभिधायां सामान्योपक्रमात्' वामन का. सू. 5. 2. 23; also मल्लिनाथ on Ku. 2. 55. For difference in gender, number and both vide respectively 'शक्यं चानेन श्वमांसादिभिरपि क्षुत् प्रतिहन्तुम्' महाभाष्य; 'शक्यं चानेन शालिमांसादीनि अपि व्रतयितुम्' Ibid; 'शक्यमोषधिपतेर्नवोदया...

छेत्तुमग्रनखसंपुटैः कराः ॥' Ku. 8. 62. Regular use of the same word, as 'शक्यो वारयितुं जलेन हुतभुक्' वैराग्यशतक, also occurs in literature.

iii. 6. 1.—वेतसपरिक्षिप्ते वेतसैः परिक्षिप्ते परिवृते वेष्टिते surrounded or enclosed by canes.

Stanza 7 Construe :—अस्य [लतामण्डपस्य] पाण्डुसिकते द्वारे पुरस्तात् अभ्युन्नता, पश्चात् जघनगौरवात् अवगाढा अभिनवा पदपङ्क्तिः दृश्यते । (आर्या)

This gives the reason why the king thinks Śakuntalā is in that bower. The fresh line of foot impressions was observed to be raised in front and depressed behind. This was because of the heaviness of Śakuntalā's buttocks. जघनगौरव is considered to be a sign of feminine beauty. For a similar idea compare 'पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री मेघाभिवृष्टसिकतासु वनस्थलीषु । **पश्चान्नता गुरुनितम्बतया** ततोऽस्या दृश्येत चारुपदपङ्क्तिरलक्तकाङ्का ॥' V. iv. 6., also Ku. 1. 33.

iii. 7. 1–विटपान्तरेण through the interstice of the branches. iii. 7. 2–निर्वाणम् literally means extinction. The word is peculiar to Buddhistic philosophy and means the final beatitude, which, according to the Buddhists, consists in the complete annihilation of all desires and of individual existence. The word thus came to mean the highest delight, the greatest felicity, the supreme bliss. It is very appropriate in describing the kind of delight, which the king felt at the sight of his beloved. आस्तरणम् a covering. शिलापट्टमधिशयाना–The roots शी, स्था and आस्, when preceded by अधि, govern the accusative of the place where these actions are performed, according to 'अधिशीङ्स्थासां कर्म' पा. 1. 4. 46 (अधिपूर्वाणामेषामाधारः कर्म स्यात् । अधिशेते, अधितिष्ठति, अध्यास्ते वा वैकुण्ठं हरिः । सि. कौ.). अन्वास्यते is being waited upon. iii. 7. 7—सुखयति=सुखं करोति according to the गणसूत्र 'तत्करोति तदाचष्टे'. सुखयति may also be explained as सुखवन्तं करोति (सुख + मतुप् + णिच् + शतृ, the मतुप् being dropped). The reading सुहाअदि (सुखायते) is bad, as it means 'experiences pleasure,' according to 'सुखादिभ्यः कर्तृवेदनायाम्' पा. 3. 1. 18 (सुखादिभ्यः कर्मभ्यो **वेदनायामर्थे** क्यङ् स्याद्वेदनाकर्तुरेव चेत् सुखादीनि । **सुखं वेदयते** i.e. **अनुभवति सुखायते** । सि. कौ.). The reading सुहाय दे (सुखाय ते) is easy. It means 'Does it conduce to your pleasure? Does it give you pleasure? iii. 7. 8—किं...सख्यौ–This small sentence is so full of meaning. It brings to the reader's notice more than a whole paragraph of eloquent description of Bāṇa would have done the seriousness of Śakuntalā's condition. Though her friends were fanning her with lotus-leaves, her heat was so great that she was quite unconscious of the fact. iii. 7. 10, 11—आतपदोषः the fault or the injurious effect of heat. उत यथा–The king all along suspects that Śakuntalā is love-sick. But he knows heat may

also have a similar effect on such a delicate person. But after observing her for a time he definitely concludes that the second alternative is out of question.

Stanza 8 Construe:—स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवलयं प्रियायाः साबाधम् इदं वपुः किमपि कमनीयं [वर्तते]। मनसिजनिदाघप्रसरयोः तापः समः [इति] कामम्। युवतिषु ग्रीष्मस्य तु अपराद्धमेवं सुभगं न [अस्ति]। (शिखरिणी)

In her distress Śakuntalā appeared to be indescribably (किमपि) charming. This does not happen when a young girl suffers from heat. The king, therefore, concludes that Śakuntalā's indisposition was due to love. Uśīra ointment and bracelets of lotus-stalks are used to allay heat. Śakuntalā wore only a single bracelet of this kind and that too was loose. This suggests her extreme delicacy. Two bracelets would have been too heavy for her. साबाधम् (आ बाधया सहितम्)–The preposition आ (आसमन्तात्) suggests that the bādhā (distress or torment) pervaded all her body. Love is called मनसिज, because it takes its rise in the mind of men and women. निदाघप्रसर the advance or prevalence of summer. अपराद्धम् offence, injury. This suggests the ladies are innocent. It is the summer that offends them by causing suffering. सुभगम् charming. The suffering inflicted by love lends additional charm to the young girl. Rāghavabhaṭṭa notes प्रक्रमभङ्ग in the stanza, because the poet first uses the word ताप and then refers to the same effect by अपराद्धम्. He, therefore, proposes to amend the fourth line as 'निदाघस्यैतादृग्युवतिषु न तापस्तु सुभगः'. The reading तदपि shows that साबाधत्व is generally detrimental to कमनीयत्व. Yet in Śakuntalā's case it was not so. This seems to go against the suggestion in the fourth line viz. the torments of love make young women look more charming (R).

iii. 8. 3—पर्युत्सुका uneasy. In erotic poetry the word refers to the uneasiness of love. iii. 8. 4–तन्निमित्तः=सः राजर्षिः निमित्तं यस्य or तत् प्रथमदर्शनं निमित्तं यस्य. The first is preferable. आतङ्कः affliction. iii. 8. 7—आशङ्का suspicion, apprehension. iii.8.14–अनभ्यन्तरे न अभ्यन्तरमनयोः those who do not possess the inside or the secret experience of; not conversant with. इतिहासनिबन्धेषु in historical accounts or compositions. इतिहास is derived as इति ह आस (verily it thus happened). Bhānuji has 'इति ह' इति पारम्पर्योपदेश अव्ययम्। तद्वास्ते अस्मिन्. The term is thus defined: धर्मार्थकाममोक्षाणामुपदेशसमन्वितम्। पूर्ववृत्तं कथायुक्तमितिहासं प्रचक्षते ॥'. What is regarded as history is often found to be legend or tradition. So इतिहासनिबन्धेषु would also mean traditional or legendary compositions. iii. 8. 16—किंनिमित्तम् is used more or less adverbially. विकारं...प्रतीकारस्य–This wise saying is well worthy of the sage Anasūyā. iii. 8. 18—अनसूया...[illegible]

my guess (viz. that Śakuntalā's affliction proceeded from love) has struck (lit. followed) Anasūyā too. न...दर्शनम् my view is not (prompted) by my own intention. The king was glad to see that Anasūyā was of his own mind in guessing the reason of Śakuntalā's indisposition. This was proof of the fact that the king was not looking at the matter according to his आत्माभिप्राय. iii. 8. 20, 21—आभिनिवेश: attachment. इदानीमपि even now i. e. when I am reduced to this condition. This reveals the typical Hindu girl under the influence of her proverbial bashfulness. परिहीयसे अङ्गैः lit. you are being abandoned by your limbs i. e. you are being reduced in your limbs. Mark the idiom, which is based on the idea that when a person becomes reduced, the old strong limbs as though leave him. iii. 8. 25—लावण्यमयी छाया the glare of loveliness. Observe the attitude of Priyaṁvadā and contrast it with that of Anasūyā. While the one was satisfied with merely noting that Śakuntalā's condition resembled that of love-sick persons about which she had heard in legendary tales, the other definitely observes the reduction of Śakuntalā's limbs and marks, like a connoisseur of beauty that she is, that her intrinsic loveliness has not left her. Priyaṁvadā's remarks naturally appealed to the king. iii. 8. 26—अवितथम् the truth. The adjective is used as a भाववाचक noun. 'भावप्रधानो निर्देशः.'

Stanza 9 Construe:—आननं क्षामक्षामकपोलम् । उरः काठिन्यमुक्तस्तनम् । मध्यः क्लान्ततरः । अंसौ प्रकामविनतौ । छविः पाण्डुरा । मदनक्लिष्टा इयं पत्राणां शोषणेन मरुता स्पृष्टा माधवी लता इव, शोच्या च प्रियदर्शना च आलक्ष्यते । (शार्दूलविक्रीडितम्)

The king here explains in detail what Priyaṁvadā has already said viz. Śakuntalā is reduced in limbs, yet possesses her natural glare of lovelines. क्षामक्षामौ कपोलौ यस्य. The repetition of क्षाम shows excess. Her cheeks had become excessively emaciated. काठिन्येन मुक्तौ स्तनौ यस्य. क्लान्ततर: extremely thin. The comparative termination तर merely shows excess. Her waist was already thin. But it had become extremely so now. प्रकामविनतौ extremely drooping. विनतत्व of shoulders is ordinarily admired in women. But in the present case they had become **प्रकाम**विनत. छवि: complexion. क्लिष्टा tormented. That such a delicate creature should be tormented by love was a matter for pity (शोच्या pitiable, deplorable), yet even in her distress the lady appeared beautiful to look at. शोषयतीति शोषणः. The wind, which dries up the leaves of the Mādhavī creeper, certainly reduces her in her limbs, yet the creeper in no way suffers in loveliness. In क्षामक्षाम ......माननम् and प्रकाम......अंसौ a rhetorician may detect a poetical defect known as अविमृष्टविधेयांशत्व (for which vide p. 208 *supra*), to remove

which Rāghava proposes to emend the lines as ' वक्त्रं क्षामकपोलयुग्मशगुरः ' and ' क्लान्ततरोंऽसयुग्ममधिकं नम्रं छविः. '

iii. 9. 5—अत एव can be taken to refer to either of the two sentences that Śakuntalā has just uttered. If it refers to ' कस्य...कथयिष्यामि ', अत एव would mean for this very reason that you have none else to whom you can confide your secret. If again अत एव refers to ' आयास...... भविष्यामि ', it would signify for this very reason viz. that you should cause us trouble. For, when trouble is shared with others it becomes bearable. स्निग्ध...भवति–This is an exceedingly beautiful proposition of general application. It may be noted that Kālidāsa is famous no less for his generalisations than for his similes. For a similar idea compare ' आवेदय ममात्मीयं पुत्र दुःखं सुदुःसहम्। मयि संक्रान्तमेतत्ते येन सह्यं भविष्यति ॥' नागानन्द v. 9; ' कस्य तावद् इमं वृत्तान्तं निवेद्य सह्यवेदनामिव दुःखं करिष्यामि ' प्रियदर्शिका iii; ' सुहृत्संचारितरहस्यं हि चेतः संविभक्तचिन्ताभारमिव लघुभवति । ' विद्धशालभञ्जिका i; also पञ्चतन्त्र 1. 372. ' Social sorrow loses half its pain ' Dr. Johnson. निर्बन्धः importunity.

Stanza 10 Construe:—इयं बाला समदुःखसुखेन जनेन पृष्टा (सती) मनोगत-माधिहेतुं न वक्ष्यति [इति] न । अनया विवृत्य बहुशः सतृष्णं दृष्टः अपि अत्रान्तरे श्रवणकातरतां गतोऽस्मि । (वसन्ततिलका)

Now was the time when the king's fate would be definitely decided. Śakuntalā was sure to disclose the cause of her mental anguish (आधिः), when pressed so much by her friends. The king no doubt had many hopes, since Śakuntalā had longingly looked at him many a time by turning round, yet it was quite natural that at this critical juncture (अत्रान्तरे) he should get nervous of hearing (श्रवणकातर) what she says. The king's state of mind on the present occasion is to a certain extent experienced by the modern University student who, though sure of passing the examination, becomes nervous on the day of the declaration of the result. सम...जनेन refers to Śakuntalā's friends, Anasūyā and Priyaṁvadā. For a simiiar reference vide ' समदुःखसुखः सखीजनः प्रतिपच्चन्द्रनिभोऽयमात्मजः । अहमेकरसस्तथापि ते व्यवसायः प्रतिपत्तिनिष्ठुरः ॥ ' R. 8. 65. न वक्ष्यति [इति] न not that she will not i. e. she certainly will. Two negatives make the affirmative emphatic. ' द्वौ नञौ प्रकृतार्थं सविशेषं गमयतः '. According to वामन the use of two negatives shows that the negation is possible, but that in the present case it is not so. Thus, it was possible that Śakuntalā should refuse to disclose her mind, as usually girls do not like to say plainly whom they love. But under the present circumstances, the king thinks, Śakuntalā would not refuse. Note ' संभाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ ' काव्यालंकारसूत्र 5. 1. 9.

ii. 10. 6–एषा अवस्था यस्याः सा एतदवस्था reduced to this condition. iii. 10. 7–श्रोतव्यम् what deserves to be heard viz. a confession from Śakuntalā's own lips of her love for him.

Stanza 11 Construe:—स्मर एव [मे] तापहेतुः [आसीत्], स एव मे निर्वापयिता जातः। तपात्यये जीवलोकस्य अभ्रश्यामः दिवसः इव। (आर्या)

Love was the cause of the king's torment. Love himself became the extinguisher (निर्वापयिता) thereof, inasmuch as he made Śakuntalā thus openly confess her love for him. A dark cloudy day becomes oppressive owing to its heat at the end of summer (तपस्य निदाघस्य अत्ययः अवसानं तस्मिन्), but when the clouds pour down their contents, instant relief is felt by the world of mortals. It is common experience that the heat becomes intense on a cloudy day and that a shower is a great relief. Thus, an अभ्रश्याम day is both the cause of heat and relief, even like Love in the case of Duṣyanta. The reading अर्धश्याम is explained by Rāghavabhaṭṭa as dark (owing to clouds) during the (latter) half. The idea is during the first half of the day the sun shines brightly and hence the day is तापहेतु. But during the latter half it becomes overcast with clouds and thus owing to the shade which clouds bring with them, it becomes निर्वापयिता. It is easy to see Rāghava's meaning is forced and unnatural. Besides अभ्रश्याम finds support in 'ते प्रजानां प्रजानाथास्तेजसा प्रश्रयेण च। मनो जह्रुर्निदाघान्ते श्यामाभ्रा दिवसा इव॥' R. 10. 83. For a similar idea note 'तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः।' रत्नावली iii. 10.

iii. 11. 4–तिलोदकम् (तिलमिश्रमुदकम्। मध्यमपदलोपी स०) water mixed with sesamum-seeds. Such water is offered to deceased persons at the time of performing the funeral obsequies as well as at the Śrāddha ceremony. Vide Ms. 3. 223. The phrase सिञ्चं...दकम्, therefore, means you will have to perform my funeral ceremony. i. e. I shall die. This speech of Śakuntalā was quite decisive. It removed all the king's doubts (संशयच्छेदि), if there were any still lurking. iii. 11. 8–दूरगतः मन्मथः यस्याः whose love has far advanced; who has far gone in love. अक्षमा incapable of brooking or bearing. iii. 11. 9–युक्तं...नन्दितुम्–Such construction has been noted before. For similar use of युक्तम् compare 'भवति, युक्तं नामात्रभवतः प्रियवयस्योऽशोकोऽयं वामपादेन ताडयितुम्' M. iii. The printed editions have made confusion in the arrangement of the two following speeches viz. the first speech each of अनसूया and प्रियंवदा on p. 59. It is easy to see that our arrangement is the best and the most natural. When Śakuntalā made a full confession of her love, the two friends had a small private conversation between themselves, wherein Priyaṁvadā pointed out to Anasūyā that Śakuntalā had fixed

her heart on a worthy object and that it was, therefore, proper to approve of her love (युक्तं...नान्दितुम्). Anasūyā agreed with Priyaṁvadā and openly (प्रकाशम्) proceeded with the अभिनन्दन with 'दिष्ट्या... निवेशः'. Her word दिष्ट्या (fortunately), however, indicated that it was a piece of good fortune that Śakuntalā had been drawn towards a worthy object. She, therefore, modified her statement (वा) and remarked that it was in the very nature of things impossible for Śakuntalā to bestow her affection on an unworthy lover, even like the great river that falls nowhere except in the sea. Priyaṁvadā then observed 'क इदानीं...सहते'. When the approval of Śakuntalā's choice was agreed upon between the two friends, it was natural that the work of expressing the approval should fall to the more serious Anasūyā. The two sentences 'सागरं...तरति' and 'क...सहते' have a distinctly separate stamp about them and it is sheer arasikatva to assign them both either to Anasūyā or to Priyaṁvadā. While the one pays a compliment to Śakuntalā and is more or less prosaic, the other is highly romantic and glorifies the fortune of Duṣyanta on whom Śakuntalā has fixed her heart and thus pays to her a still higher compliment. They thus admirably fit in with the characters of the prosaic Anasūyā and the sprightly Priyaṁvadā. iii. 11. 16—इदानीम् in क इदानीम् etc. is used वाक्यालंकारे, just colloquially to give polish to the sentence. Note 'इदानीं वाक्यभूषायां संप्रत्यर्थे च दृश्यते' मेदिनी. iii. 11. 18—विशाखे the two Viśākhā stars. Viśākhā is the name of the 16th lunar mansion which consists of two stars. The word here refers to the two friends, Anasūyā and Priyaṁvadā. शशाङ्कलेखा is the digit of the moon. This refers to Śakuntalā. Śaśāṅka is masculine and would not be a proper word for Śakuntalā. लेखा is therefore added to make it feminine (R). Lekhā further serves the purpose of bringing out the idea of Śakuntalā's emaciated state in which, nevertheless, she looked so charming. The lunar digit, though small, is also the object of people's delight and looks so beautiful. The king's idea is it is no wonder the two friends should follow the inclinations of Śakuntalā's mind and try to minister to her wants, for the two Viśākhā stars always follow the lunar digit. Williams prefers to understand Viśākhe to refer to Śakuntalā and Śaśāṅkalekhā to Duṣyanta himself. 'If the constellation Visākhā is eager for a union with the Moon, why need we wonder at Śakuntalā's desire to be united with a prince of the Lunar race?' The artificiality of such construction is self-evident. The number and gender of Viśākhe and Śaśāṅkalekhā respectively are clearly against it. Williams is led into this explanation because he relies too much on

the Purāṇik idea that the Viśākhās are the wives of the moon. It may be noted that to insist on finding the same relation between the persons referred to by Viśākhe and Śaśāṅkalekhā in the present case is to strain the metaphor too far. Besides Kālidāsa has used the same expression elsewhere without any reference to this relation. Note 'एष चित्रलेखाद्वितीयामुर्वशीं गृहीत्वा विशाखासमीपगत इव चन्द्र उपस्थितो राजर्षिः' V. i. iii. 11. 21–निभृतम् secrecy. It was quite in keeping with the character of Priyaṁvadā that she should think it was the easiest thing to accomplish Śakuntalā's desire quickly; for she had observed what Anasūyā, as usual, had failed to do viz. that the king himself was in a love-sick condition and was passing his nights sleeplessly. The only thing necessary to do was, therefore, to approach him and he was sure to comply with the request. But how to manage the affair secretly Priyaṁvadā could not easily think of. iii. 11. 25–ननु स राजर्षिः—ननु here implies a gentle censure, justly administered. 'Why can't you observe such a simple thing? You appear to be so idiotic!' (R).

Sanza 12 Construe:—निशि निशि भुजन्यस्तापाङ्गप्रवर्तिभिः अन्तस्तापाद्राशिशिरैः अश्रुभिः विवर्णमणीकृतम् अनभिलुलितज्याघाताङ्कमिदं कनकवलयं स्रस्तं स्रस्तं [सत्] मणिबन्धनात् मया मुहुः प्रतिसार्यते। (हरिणी)

This stanza has been misunderstood by modern annotators. Rāghavabhaṭṭa offers the correct explanation, but he seems to have been unduly ignored. Two points must at the outset be remembered. First, the friction of the bow-string produces scars on the wrist (मणिबन्धनम्) and on a part of the fore-arm (प्रकोष्ठः) just above it. For, when the bow is held by the grip of the left hand, it is just this part of the hand which is likely to be struck by the string. Secondly, the part where the golden bracelet was worne is the fore-arm i. e. the part between the wrist and the elbow and not the wrist. Note 'कनकवलयभ्रंशरिक्तप्रकोष्ठः' Me. 2. 'प्रकोष्ठो मणिबन्धस्य कूर्परस्यान्तरेऽपि च' मेदिनी. The wrist, as its very name shows, had a separate jewelled ornament, somewhat similar to the modern पोची. The कनकवलय was worne tight on the forearm and not loosely as modern सलकडीs. It follows therefore that ordinarily the golden bracelet, sitting tightly on the forearm, did not touch the marks of the bow-string, which are on the wrist. अनभि...ताङ्कम् thus describes the usual ordinary condition of the bracelet. Note 'स्वभावत एव वलयस्य शिथिलत्वे कामावस्थाकृततनुतापतीतिर्न भवतीति तस्य **स्वभावस्थितिसूचकं** विशेषणमाह। अनभिलुलितोऽस्पृष्टो ज्याघाताङ्को येन तत्। **तदुपरिभागे गाढत्वेन स्थितत्वात्**।' राघवः. Now what had happened in the case of the king was that owing to his emaciation the forearm

had become thin with the result that the bracelet could no longer sit tight thereon but often slipped down to the wrist and the king had to push it back to its proper place from the maṇibandhana. The idea in the first half of the stanza is: The king could get no sleep at night, but passed his time in wakefulness, resting his head on his left hand. It is common experience that when the arm is used as a pillow, the eye rests on the forearm. The king shed tears which were hot owing to his internal anguish. These touched the jewels of the bracelet on the fore-arm, which consequently became pale in lustre (विवर्ण). भुजे (प्रकोष्ठे इत्यर्थः । अत्र भुजशब्दः तदेकदेशे प्रकोष्ठे वर्तते) न्यस्तः यः अपाङ्गः तस्मात् प्रवर्तन्ते (flow) तैः. अशिशिरैः—The idea to be remembered here is that tears due to grief are hot and those of joy are cool. Note 'आनन्दजः शोकजमश्रु बाष्पस्तयोरशीतं शिशिरो बिभेद । गङ्गासरय्वोर्जलमुष्णतप्तं हिमाद्रिनिष्यन्द इवावतीर्णः ॥ R. 14. 3; also vide 16. 44. विगतः वर्णः येषां ते विवर्णाः । विवर्णाः मणयः यस्य तत् विवर्णमणि । अविवर्णमणि विवर्णमणि कृतं विवर्णमणीकृतम्. Note that the च्वि in the present case is not used in the strict technical sense, as the jewels had really become vivarṇa owing to the hot tears. Williams understands the stanza differently by construing मणिबन्धनात् with स्रस्तं and not with प्रतिसार्यते, as we have done. Says he, 'Through emaciation and disuse of the bow the callosities on the forearm, usually caused by the bow string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head.' This means the king passed the nights in more or less a sitting posture, resting his head on the palm of his left hand. It may be noted that the fundamental difference between our interpretation and that of Williams lies in the fact that he believes the scars of the bow-string are produced on the fore-arm and that the proper place of the bracelet is the wrist. This does not appear to us to be correct for reasons given above. Further, there are other objections too against this interpretation. The present प्रतिसार्यते shows that the action indicated by the verb was being gone through by the king even then. But according to Williams, the stanza is the description of what used to happen at night. Again, to suggest that ordinarily the callosities on the fore-arm are prominent enough to prevent the bracelet from slipping down from the wrist to the elbow does not appear to us to be good. This would, we imagine, make the hand look rather ugly. Further, there does not appear to us to be any propriety in the king's attempt to push the bracelet back from the elbow to the wrist. For, if once we suppose that he has grown so thin as to make the passage of the bracelet from the wrist to the elbow easy, it will be impossible for the bracelet to

remain in its natural place viz. the wrist, even for a short time; for in that case it would always slip down to the elbow when the king sits in the posture supposed by Williams. स्रस्तं स्रस्तं and प्रतिसार्यते then possess no propriety.

iii. 12. 3—मदनलेखः a letter of love. From the point of view of of the study of the characters of the girls it is important to note that the proposal of sending a love letter to the king proceeds from Priyaṁvadā. देवता...देशेन under the pretext of (its being) the remains (of an offering presented) to the deity. देवताशेषा is the निर्माल्य. शेषा means the remains of flowers or other offerings made to an idol and distributed among the worshippers as a holy relic. Compare 'तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे' Ku. 3. 22. 'प्रसादान्निजनिर्माल्यदाने शेषेति कीर्तिता।' विश्वः। 'माल्याक्षतादिदाने स्त्री शेषा' वैजयन्ती. सुमनोगोपितम् concealed under flowers. This shows what the offering referred to in शेषा consisted of. The word सुमनस् is feminine and generally occurs in the plural, though its use in the singular too is not uncommon. Vide p. 249 *supra*. iii. 12. 6–सुकुमारः प्रयोगः a delicate measure, one not requiring much exertion on our part. iii. 12. 7, 8–किं...कल्प्यते what! will your command be doubted. The idea is it is impossible that a proposal emanating from you should be questioned by me. I accept it without a moment's thought. Williams does not understand the meaning of this sentence. He explains: 'This very ingenious (suggestion) of my friend (his reading is 'सखीनियोगोऽपि') is weighed (in my mind) i. e. I must consider before I can consent to it.' Further comment on this is unnecessary. iii. 12. 10–आत्मनः...पूर्वम् preceded by, or introduced by an allusion to yourself. ललितपदबन्धनम् ललितानां मनोहराणां पदानां बन्धनं छन्दोरचनाम् a composition of beautiful words. iii. 12. 12–अवधीरणा repudiation.

Stanza 13 Construe:—[हे] भीरु, यतः अवधीरणां विशङ्कसे, सः अयं ते संगमोत्सुकः तिष्ठति। प्रार्थयिता श्रियं लभेत वा न [लभेत]। ईप्सितः श्रिया दुरापः कथं भवेत्। (वंशस्थविल)

This is an extremely beautiful stanza. The idea in the latter half is particularly beautifnl. For similar idea compare 'दिवं यदि प्रार्थयसे वृथा श्रमः पितुः प्रदेशास्तव देवभूमयः। अथोपयन्तारमलं समाधिना न रत्नमन्विष्यति मृग्यते हि तत्॥' Ku. 5. 45.

iii. 13. 2–आत्म...मानिनि—To suppose that anybody could be so unromantic as to repudiate the advances of a girl of the type of Śakuntalā is certainly an insult (अवमानः) to her excellences. But Hindu girls are not conscious of their powers and Śakuntalā was a forest-bred Hindu girl. The reference to Śakuntalā as the autumnal

moon-light that cools the body is very appropriate. Śakuntalā is flattered by the compliment. She smiles and says she must submit to her friends' desire. iii. 13.4- Mark the casual in नियोजिता. It means that it is through the force of the desires of her friends that she is composing the love-letter. iii. 13. 6–स्थाने is an indeclinable (अव्यय). It means 'rightly, fitly.' The king is in exultation as he intently looks at Śakuntalā engaged in thinking out a suitable composition for her love-letter.

Stanza 14 Construe:—पदानि रचयन्त्याः अस्याः उन्नमितकभ्रूलतम् आननं कण्टकितेन कपोलेन मयि अनुरागं प्रथयति। (आर्या)

As Śakuntalā was arranging the words of the song of her love-letter, she felt a horripilating sensation spread all over her cheeks. This was an indication of her love more unmistakable than anything else. The king observed it and was naturally overjoyed. कण्टकितः (कण्टकः संजातः अस्य) 'horripilated' is formed according to 'तदस्य संजातं तारकादिभ्य इतच्' पा. 5. 2. 36 (तारकाः संजाता अस्य-तारकितं नभः। आकृतिगणोऽयम्। सि कौ.).

iii. 14. 5—निक्षिप्ताः वर्णा यस्य तत् whose letters are engraved. Supply गीतवस्तु. The sentence then becomes 'नलिनीपत्रे गीतवस्तु निक्षिप्तवर्णं कुरु.' Śakuntalā is asked to engrave the letters of her composition on the delicate lotus-leaf. Priyaṁvadā then can easily place flowers on the leaf so as to conceal the writing and hand it over to Duṣyanta. iii. 14 7—संगतार्थम् of consistent meaning.

Stanza 15 Construe:—तव हृदयं न जाने। कामः पुनः [हे] निर्घृण त्वयि वृत्तमनोरथायाः मम अङ्गानि दिवापि रात्रौ अपि बलीयः तपति। (गीतिः)

The stanza is simple enough, well worthy of a girl brought up in a forest. She does not know how he is inclined towards her. As for herself, her desires are centred in him (त्वयि वृत्तमनोरथा). Love is consequently tormenting her day and night. Duṣyanta apparently is indifferent to her distress and is, therefore, addressed as 'ruthless (निर्घृण).' The reading वृत्तमनोरथानि is to be rejected, as it is not good to speak of the manorathas of limbs. Rāghava, however, says: 'त्वयि विषये वृत्ता जाता मनोरथा येषां तानि। आलिङ्गनं भुजयोर्मनोरथः, त्वत्कान्तिझरप्रवाहपानं तु चक्षुषोः, त्वद्वचनामृतसरसीनिमज्जनं च श्रवणयोः, त्वन्मुखसरोजश्वासाघ्राणं नसोः, शशाङ्ककोमलत्वदङ्गारोहणं नितम्बस्य, त्वत्करतलमेलनं कुचयोरित्यादि'. This would make the stanza too indecent for Śakuntalā! बलीयः (exceedingly) is used as an adverb.

Stanza 16 Construe:—[हे] तनुगात्रि मदनः त्वां तपति। मां पुनरनिशं दहति एव। दिवसः हि यथा शशाङ्कं ग्लपयति तथा कुमुद्वतीं न। (आर्या)

Observe the difference between the two stanzas, the difference that exists between a forest-bred girl and a city-bred man. While Love

merely heated Śakuntalā, he actually burnt Duṣyanta. This antithesis between तपति and दहति, of which Duṣyanta seems to make so much capital, has a tinge of artificiality and insincerity, ingrained in the nature of a city-bred man and far removed from the simple grace and naturalness of Śakuntalā's stanza. Duṣyanta's response clearly reveals a desire to appear more tormented and thus in a way to score a kind of victory over Śakuntalā. तनूनि गात्राणि यस्याः सा तनुगात्रा or तनुगात्री, according to the Vārtika 'अङ्गगात्रकण्ठेभ्यो वक्तव्यम्' (स्वङ्गी स्वङ्गा इत्यादि). This epithet appears to have been purposely used with a view to suggest Śakuntalā's emaciation. For an antithesis similar to that between तपति and ज्वलति compare 'पर्युत्सुकां कथयसि प्रियदर्शनां तामार्तं न पश्यसि पुरूरवसं तदर्थे । साधारणोऽयमुभयोः प्रणयः स्मरस्य तप्तेन तप्तमयसा घटनाय योग्यम् ॥' V. ii. 16. The king's reference to himself as the moon and to Śakuntalā as the moon-lotus plant (कुमुद्वती) shows that he already looks upon Śakuntalā as his beloved and that any formal request to accept her suit is unnecessary.

iii. 16. 2–अविलम्बिनः that does not make delay in arriving. मनोरथस्य stands by metaphor for the object of desire. The king is considered to be the personification of Śakuntalā's desires.

Stanza 17 Construe :—संदष्टकुसुमशयनानि आशुविमर्दितमृणालवलयानि गुरुपरितापानि ते गात्राणि उपचारं न अर्हन्ति । (आर्या)

As the king arrived, Śakuntalā desired to get up and perform the customary ceremony (उपचारः) of greeting. The king asks her not to take that trouble (आयासः) in consideration of the critical condition of her body, which he describes in this stanza. संदष्टं (closely attached or stuck) कुसुमशयनं येषु. As the whole bed had stuck to her body, it was sure to rise with her if she tried to get up. Note that संदश्–संदशति to bite, is really transitive, but has been used here in an intransitive way. This happens, because the root has changed its meaning. Note 'धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात् । प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया ॥'. For a similar use of संदष्ट vide 'संदष्टवस्त्रेष्वबलानितम्बेष्विन्दुप्रकाशान्तरितोडुतुल्याः । अमी जलापूरितसूत्रमार्गा मौनं भजन्ते रशनाकलापाः ॥' R. 16. 65; also R. 16. 48 and vii. 11 *infra*. विमर्दित crushed, caused to wither or shrivel. No sooner did Śakuntalā put on the bracelets of lotus-stalks, than the heat of her hands made them fade away. The reading 'आशुक्लान्त...सुरभीणि' means 'fragrant owing to the quickly faded pieces of lotus stalks.' The final idea regarding the heat of her body is the same in both cases. But it sounds rather strange to speak of the bracelets of lotus-stalks as imparting fragrance to her body, when

there was the whole bed of flowers capable of doing do. That is why we have rejected 'क्लान्त...सुरभीणि' (R).

iii. 17. 1–इतः=अत्र, तस् being added in the sense of the locative. शिला...देशम् a part of the stone-slab. This was the same slab on which Śakuntalā's bed was spread. That was why Śakuntalā grew bashful. Note that it is Anasūyā who asks the king to take a seat. We have already seen how solicitous she always is to observe the usual forms of courtesy and hospitality. Anasūyā addresses the king as 'वयस्यः', because it is now certain he is to be the husband of her friend. iii. 17. 5–द्वयोः–Connect this with प्रत्यक्षः. Both of you know what kind of love exists between you. Hence a stranger like me is by no means necessary to speak of that love. Yet the affection I have for my friend prompts me to say things which really are superfluous (पुनरुक्त) (R). iii. 17. 7–विवक्षितं...जनयति is one of Kālidāsa's beautiful generalisations. iii. 17. 9–विषयनिवासिनः living in his kingdom. आर्तिहरः remover of the suffering. iii. 17. 11–नास्मात् परम् there is no duty higher than this (viz. to remove the suffering of the distressed) to us iii. 17. 14–अन्या अवस्था अवस्थान्तरम् changed condition. iii. 17. 15–अभ्युपपत्त्या by (showing her) favour i. e. by accepting her. iii. 17. 16–साधारणः common or applicable to both of us. प्रणयः prayer, request. Just as you request me to sustain Śakuntalā's life by accepting her, in the same way you must request Śakuntalā to sustain my life by accepting me. iii. 17. 18–अन्तःपुर...पर्युत्सुकस्य–Śakuntalā means to say that the king has grown anxious or love-sick owing to his separation from his harem and not on account of love for her. उपरोधेन pressing. It is no use pressing him to accept me, says Śakuntalā. Because the cause of his eagerness is different. Śakuntalā says all this purposely. Not that she really believes what she says; but this is merely a device of intensifying his affection and extracting from him another confession of love. That would certainly give pleasure to Śakuntalā, woman as she was.

Stanza 18 Construe :—[हे] हृदयसंनिहिते, अनन्यपरायणमिदं मम हृदयं यदि अन्यथा समर्थयसे, [तर्हि हे] मदिरेक्षणे, मदनबाणहतः अस्मि पुनः [त्वया] हतः [भवेयम्]। (द्रुतविलम्बित)

This is an exceedingly beautiful stanza. The idea is so poetical. It conveys a loving gentle censure to Śakuntalā for having presumed that Dūṣyanta was attached to somebody else (अन्यथा=अन्यपरायणम्). Śakuntalā was enshrined in the king's heart. As such she ought to be able to know how it was inclined. Yet she did not seem to have done so. She was further a girl of bewitching eyes. She must know

it was impossible for anybody to resist their influence (R). If with all this she thought the king to be anyaparāyaṇa, then surely she was striking a man already struck. न अन्या परायणं (last resort) यस्य. अस्मि is here an indeclinable, having the sense of अहम्.

iii. 18. 2. 3–बहु...श्रूयन्ते–Mark the polite way of Anasūyā's address. She does not say Duṣyanta has many wives. She merely observes kings are reported to be bahuvallabha. निर्वाह्य act. The difference between the characters of the two friends is once more brought to our notice in the respective requests they prefer to the king on this solemn occasion, when Śakuntalā is being given away. While Priyaṁvadā makes merely a formal request to accept Śakuntalā's hand, Anasūyā hits upon exactly the right point to emphasise in this case. Duṣyanta had many wives. It was, therefore, just possible that Śakuntalā might suffer neglect at his hands. Her relatives would then have to bemoan her fate (बन्धुजनशोचनीया). Anasūyā, therefore, requests the king not to allow such a contingency to arise. This is exceedingly wise on her part. Compare with this what Citralekhā says to Purūravas for the sake of Urvaśī: 'यथेयं प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम् । ' V. iii.

Stanza 19 Construe :—परिग्रहबहुत्वेऽपि मे कुलस्य द्वे प्रतिष्ठे—समुद्ररसना उर्वी च युवयोः इयं सखी च । (अनुष्टुभ्)

Supply मम before परिग्रहबहुत्वे–though I am possessed of many wives. The king acknowledges the fact. Yet the two mainstays (प्रतिष्ठे) of his family are the earth and Śakuntalā. By calling Śakuntalā the cause of the permanence of his family, Duṣyanta wants to suggest that he is yet childless, and that, hopeless of obtaining a son from any of his previous wives, he expects to get progeny from this new match. In that case there was no possibility of Śakuntalā's ever falling into neglect. परिगृह्यते स्वीक्रियते इति परिग्रहः a wife. Note the king already looks upon Śakuntalā as his wife. The idea that the earth is the wife of the reigning monarch is much too common in Sanskrit literature. The reading समुद्ररसना is preferred to समुद्रवसना, because it is more common to speak of the seas as the girdle of the earth rather than her garments. Note 'आसीन्नाथ पितामही तव मही माता ततोऽनन्तरं । संप्रत्येव हि साम्बुराशिरशना जाया जयोद्भूतये ॥ पूर्णे वर्षशते भविष्यति पुनः सैवानवद्या स्नुषा । युक्तं नाम समस्तशास्त्रविदुषां लोकेश्वराणामिदम् ॥ ' सुभाषितावलि st. 2546; 'अनेन पाणौ विधिवद् गृहीते महाकुलीनेन महीव गुर्वी । रत्नानुविद्धार्णवमेखलाया दिशः सपत्नी भव दाक्षिणायाः ॥' R. 6. 63; also 8. 83; 15. 1; M. i. 15. समुद्ररसना is taken by some to go also with सखी in the sense मुद्रया सहिता रसना यस्याः

whose tongue is sealed i. e. who is now silent. But we do not think Kālidāsa meant this.

iii. 19. 7–निर्वृते happy, relieved. This assurance on the king's part put an end to the anxiety of the two friends. Note that Priyaṁvadā also joins in this exclamation of relief. When Anasūyā referred to the subject of the king's parigrahabahutva, Priyaṁvadā also must have realised the possibility of Śakuntalā's being neglected and naturally felt happy when the king gave the required assurance. iii. 19. 4–संयोजयावः—Notice the dual. Priyaṁvadā wants Anasūyā also to accompany her so as to leave the lovers alone (R). Advantage is, therefore, taken of the pretext of uniting the young deer with its mother. iii. 19. 7–अशरणा helpless. The friends pun on the word शरण. Compare a similar scene from नागानन्द iii ' नायिका—हञ्जे चतुरिके, कथं मामेकाकिनीमुज्झित्वा गच्छसि। चेटी–(नायकमुद्दिश्य सस्मितम्) एवमेकाकिनी चिरं भव।' iii. 19. 11–आराधयिता worshipper, adorer.

Stanza 20 Construe:—शीतलैः क्लमविनोदिभिः नलिनीदलतालवृन्तैः आर्द्रवातान् संचारयामि किम्। उत (हे) करभोरु ते पद्मताम्रौ चरणौ अङ्के निधाय यथासुखं संवाहयामि (किम्)। (वसन्ततिलका)

The king here points out to Śakuntalā how he may be of service to her in the absence of her friends (R). Śakuntalā probably would like to be fanned. The king had observed the friends doing this service to her. He was, therefore, prepared to do it. Or should he shampoo (संवाहयामि) her feet by placing them on his lap. He would deem it an honour to be allowed to do so. Her lotus-red feet deserved such attention on his part. The idea that the gallant lover is ready to shampoo the feet of his beloved is not uncommon in literature. Compare Dhairyadhara's ' मीच चुरिन चरण दास मी हो तुला. ' in Khādilkar's Mānāpamāna Act iv. The fans (तालवृन्तं) of lotus-leaves (नलिनीदलः–लं) were probably dipped in water. They were thus rendered cool (शीतल) and consequently were expected to set in motion (संचाल्) moist breezes. Hence they could easily remove or dispel fatigue (क्लमं विनोदयन्ति ते). करभ इव ऊरू यस्याः सा करभोरूः तत्संबुद्धौ करभोरु. Note that the word ऊरुः *m* ' a thigh, ' coming at the end of a feminine compound, becomes ऊरू, when the first member of the compound is an upamāna or a standard of comparison, e. g. रम्भोरूः, according to ' ऊरूत्तरपदादौपम्ये ' पा. 4. 1. 61 (उपमानवाचिपूर्वपदमूरूत्तरपदं यत्प्रातिपदिकं तस्मादूङ् स्यात्। करभोरूः। सि. कौ.). करभ is the outer edge of the hand from the wrist to the root of the fingers (' मणिबन्धादाकनिष्ठं करस्य करभो बहिः ' अमरः) and the resemblance between this and the thigh lies in the gracefully tapering shape. करभ

is sometimes in this connection explained as the trunk of an elephant. Note Ku. 1. 36 and Bhaṭṭikāvya 4. 17.

iii. 20. 1 न...यिष्यामि I shall not allow myself to offend those, who are worthy of respect. माननीयेषु of course refers to Duṣyanta. Śakuntalā means to say whatever might be their relations, Duṣyanta, even as her lover and suitor, would always be an object of respect to her. She, therefore, would not like him to do such menial service for her. That would be an offence to him. Williams understands माननीयेषु as 'with my foster father and others.' This means she has no objection to Duṣyanta's shampooing her feet, but she first wants to get the consent of her elders for their marriage at all. Otherwise they would be offended. This can hardly be the meaning. It is true Śakuntalā later on pleads she is not mistress of herself. But that's only an after-thought. iii. 20. 3—अनिर्वाणः (अ + निर् + वा + क्त) not (yet) cooled. The heat of the day had not yet disappeared. समवस्था is the same as अवस्था condition.

Stanza 21 Construe:—नलिनीदलकल्पितस्तनावरणं कुसुमशयनम् उत्सृज्य परिबाधपेलवैः अङ्गैः आतपे कथं गमिष्यसि । (आर्या)

The king means to say that it is not possible for Śakuntalā to leave her bed of flowers, which was calculated to cool her body, and go out in the hot sun, for her limbs were too delicate for suffering. नलिनीदलैः कल्पितं स्तनावरणं यस्मिन्. As Śakuntalā lay on the bed of flowers, her bosom was covered with the cool lotus-leaves. परि परितः आसमन्तात् बाधः पीडा परिबाधा all-round, complete or thorough suffering. तया पेलवैः सुकुमारैः श्रमासहैरित्यर्थः incapable of bearing any strain owing to all-round suffering. As Śakuntalā had already suffered so much from the torments of love, her limbs had become incapable of undergoing any further suffering such as would surely be caused to her, if she moved out in the sun then. That was why the king did not want her to leave the bower. पेलव, which means delicate, can also be taken in the sense of 'slender, emaciated.' परिबाधपेलवैः would then mean 'which have become emaciated through suffering.' राघवभट्ट takes परिबाधा as an independent word and explains 'परितः बाधा पीडा यस्याः सा.' अभिराम paraphrases परिबाधपेलवैः by मदनपीडादुर्बलैः weak through the torment of love.

iii. 21. 3–पौरव is intended to remind the king of his high pedegree. A man of such high family must not act in an indecorous way. रक्ष विनयम् have regard for decorum. Śakuntalā had not yet become his wife. It was, therefore, not proper for him to try to detain her in that way. रक्ष अविनयम् also has the same sense, curious-

ly enough. ' Protect immodesty i. e. keep it to yourself, do not exhibit it, do not put it into practice. ' मदन...प्रभवामि—This shows how modest Hindu girls are and how foreign to them is the idea of liberty, even when they are under the influence of love. iii. 21 4,5–दृष्ट्वा...कुलपतिः is rather a confusing sentence. दृष्ट्वा having come to know all matters, having duly considered them, on consideration. ते—Construe this with न दोषं ग्रहीष्यति will not find fault with you. विदितः धर्मः येन सः विदितधर्मा who knows (all) duties. Note that धर्म is changed to धर्मन् at the end of a Bahuvrīhi compound, when it is preceded by a single member, according to ' धर्मादनिच् केवलात् ' पा. 5. 4. 114 (केवलात् पूर्वशब्दात् परो यो धर्मशब्दस्तदन्ताद्बहुव्रीहेरनिच् स्यात् । कल्याणधर्मा । केवलात् किम् । परमः स्वो धर्मः यस्य इति त्रिपदे बहुव्रीहौ माभूत् । सि. कौ.). अत्र=अस्मिन्नर्थे तव मत्परिग्रहरूपे. The king means: There is no objection, Śakuntalā, to your marrying me even without the previous consent of your elders. For, Kāśyapa knows the duties of all (including those of young Kṣatriya maidens) and when he will consider the whole matter of your marriage, he will have no reason to find fault with you. Besides marriages of the kind on which you are about to enter are not uncommon. There are many girls who have similarly married and whose action has been afterwards approved of by their fathers.

Stanza 22 Construe:—बह्व्यो राजर्षिकन्यकाः गान्धर्वेण विवाहेन परिणीताः श्रूयन्ते । ताश्च पितृभिः अभिनन्दिताः [सन्ति] । (अनुष्टुभ्)

राजर्षिकन्यकाः has been cleverly used. It means either ' the daughters of kings *and* sages ' or ' the daughters of royal sages '. In whatever light Śakuntalā may look upon herself, whether as the daughter of a king, or a royal sage, or a sage, the proposition is applicable to her. Another way is to explain राजर्षिकन्यकाः in the latter sense alone and take the word to distinguish Śakuntalā from mere ऋषिकन्यकाः, in whose case the Gāndharva form was not in vogue and the scruples that Śakuntalā felt would have been justified. But Śakuntalā was not a ṛṣikanyakā and therefore she need not deter from a Gāndharva marriage. This explanation would appear better in view of the fact that the Gāndharva form was considered best for Kṣatriyas (' क्षत्रियस्य तु गान्धर्वो विवाहः श्रेष्ठ उच्यते '). But the first has the advantage of taking into account the possibility of Śakuntalā's considering herself to be a ṛṣikanyakā for all practical purposes, as she had been brought up by a ṛṣi. The Gāndharva is one of the eight forms of marriage mentioned in the smṛtis and, proceeding entirely from love and the mutual inclination of a youth and a maiden, is concluded without any ceremonies and without consulting relatives.

Note ' ब्राह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः । गान्धर्वो राक्षसश्चैव पैशाचश्चाष्टमोऽधमः ॥ 21...इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयः मैथुन्यः कामसंभवः ॥ 32 '. Ms. 3.

iii. 22. 2—अनुमानयिष्यामि cause to give consent, ask their consent. The friends had already consented, as could be seen from their behaviour. Śakuntalā, therefore, says भूयोऽपि.

Stanza 23 Construe:—यावत्, [हे] सुन्दरि, पिपासता मया अपरिक्षतकोमलस्य अस्य ते अधरस्य रसः, षट्पदेन नवस्य कुसुमस्य [रसः] इव, सदयं गृह्यते । (औपच्छन्दसिक)

The idea that the lower lip of young maidens contains some delicious kind of juice or nectar and that lovers take delight in drinking it, is common in Sanskrit poets. Duṣyanta wanted to do this before he would let Śakuntalā off. But poor fellow ! An unexpected arrival prevents him from carrying his heart's desire into practice. Kālidāsa is so harsh upon Duṣyanta at this nick of time, because rules of Sanskrit dramaturgy do not allow the representation of kissing etc. on the stage. पिपासता pres. part from पिपासति, des. of पा पिबति to drink. अपरिक्षतः (untouched) अत एव कोमलः. सदयम् gently . This is in view of Śakuntalā's present condition.

iii. 23. 1, 2—चक्रवाकवधुके—क shows अनुकम्पा. You are to be pitied because you must now separate from your lover. रजनी—The Cakravāka couple becomes separated at night. Here was thus somebody who whould separate the lovers. It may be noted that though the friends had left the bower, they were loitering about in the vicinity, keeping watch over the privacy of Duṣyanta and Śakuntalā. And when old Gautamī arrived, they informed Śakuntalā of the fact by means of this suggestive sentence, which refers to Duṣyanta by Cakravāka, to Śakuntalā by vadhū and to Gautamī by rajanī. iii. 23. 6–शरीरवृत्तान्तः the account of my body. वृत्तस्य अन्तः the end of what has happened i. e. all the details from beginning to end. iii. 22. 11–जाते lit. one born, offspring, child. It is a term of endearment. iii. 23. 13–विशेषः improvement. iii. 23. 17–परिणतः about to end, almost ended. ' आदिकर्मणि क्तः. ' The word is explained in this way, because the king has just said ' अनिर्वाणो दिवसः'. ' सायंतने सवनकर्मणि ' of the last stanza need not much frighten us, as we can easily suppose that it was evening a short time after. iii. 23. 21—सुखो...रथे when (the object of) your desire easily presented itself. iii. 23. 22—अनुशयेन (remorse, regret) सहितं यथा तथा विघटितस्य regretfully separated. The compound is also split up as सानुशय विघटितस्य O repentant one ! of thee who art separated etc. सांप्रतम् *ind.* proper. Śakuntalā means to say her heart acted timidly

(कातरभावं न मुञ्चसि) when Dusyanta was near her. Now that separation has come, anguish is improper; for it is the result of the heart's own mistake. iii. 23. 24—लतावलय is really an address to the king, who lay concealed behind the branches. Old Gautamī must have thought it to be an innocent childish address to the bower. Both the bower and the king were संतापहारक. While the one removed her bodily torment, the other dispelled mental anguish. The sentence लतावलय... परिभोगाय is a good example of अप्रस्तुतप्रशंसा (तुल्ये प्रस्तुते तुल्यस्य वचः). For Śakuntalā really wanted to address the king and not the creeper. For a similar scene of leave taking compare दशकुमारचरित पूर्वपीठिका उच्छ्वास 5 p. 82-83 (our edition) iii. 23. 25—अहो...सिद्धयः—Compare 'There's many a slip between the cup and the lip.' Perhaps in the present case the king would like to read this English adage as 'There's many a slip between the lip and the lip!'

Stanza 24 Construe :—पक्ष्मलाक्ष्याः अङ्गुलिसंवृताधरोष्ठं प्रतिषेधाक्षरविक्लवाभिरामं मुहुः अंसविवर्ति मुखं [मया] कथमपि उन्नमितं चुम्बितं तु न । (औपच्छन्दसिक)

With a sigh the king describes how narrowly he missed the much-sought and much-valued opportunity of kissing his darling. The description is so realistic that the scene actually seems to stand vividly before our eyes. The stanza may, therefore, be safely quoted as an instance of prasāda or perspicuity. पक्ष्माणि सन्ति प्रशस्तानि अनयोरिति पक्ष्मले । पक्ष्मले अक्षिणी यस्याः सा पक्ष्मलाक्षी one having lovely eye-lashes. पक्ष्मन् has the possessive termination लच् optionally attached to it in the sense of प्राशस्त्य, according to 'सिध्मादिभ्यश्च' पा. 5. 2. 97 (लज्वा स्यात् । सिध्मलः । सिध्मवान्). पक्ष्मन् is included in the सिध्मादिगण. अधर + ओष्ठः yields अधरोष्ठः or अधरौष्ठः, according to the Vārtika 'ओत्वोष्ठयोः समासे वा (पररूपम्)' (स्थूलोतुः । स्थूलौतुः । बिम्बोष्ठः । बिम्बौष्ठः । समासे किम् । तवौष्ठः). The lower lip was covered with her finger or fingers in a characteristically feminine manner in order evidently to prevent the king from drinking the nectar contained therein. Śakuntalā was, therefore, unable to utter properly words of prohibition (प्रतिषेधस्य अक्षराणि) such as, 'मा, मा' which, being labials, require free use of both the lips. She consequently grew distressed (विक्लव) and yet looked so attractive (अभिराम) to the king. मुहुः अंसविवर्ति repeatedly turning towards the shoulders. This was with a view to avoid being kissed. तु is suggestive of repentance or regret. Oh, what a fool I was in not forcing a kiss under those circumstances. Compare 'अत्र तु इति निपातस्य अनुतापव्यञ्जकत्वम्' साहित्यदर्पण under iv. 11 ab.

Stanza 25 Construe:—इयं तस्याः शरीरलुलिता शिलायां पुष्पमयी शय्या । एष नलिनीपत्रे नखैः अर्पितः क्लान्तः मन्मथलेखः । इदं हस्ताद्भ्रष्टं बिसाभरणम् इति आसज्जमानेक्षणः [सन्] शून्यादपि वेतसगृहात् सहसा निर्गन्तुं न शक्नोमि । (शार्दूलविक्रीडित)

Though the cane-bower was now empty. the king could not leave it all at once as his eye was being riveted (आसज्जमान) on the various objects that recalled memory of Śakuntalā. इयम्, एष and इदम् are used in the sense of 'Here.' लुलिता pressed down or crushed. In this stanza we see Duṣyanta, the lover. How long would he linger in the bower and dwell upon that scene ? No time limit could be set for the vagaries of a lover. The poet, therefore, cleverly manages to call him away by the cry of an ascetic, who grows alarmed at the shadows of goblins round about the altar (वेदीं परितः) and appeals to the king for help.

Stanza 26 Construe :—सायंतने सवनकर्मणि संप्रवृत्ते [सति] हुताशनवतीं वेदीं परितः प्रकीर्णाः सन्ध्यापयोदकपिशाः पिशिताशनानां छायाः बहुधा भयमादधानाः [सन्तः] चरन्ति । (वसन्ततिलका)

सायंतने–The *taddhita* affix तन is applied to indeclinables of time such as सायं, चिरं etc in the sense of 'belonging to,' according to '**सायंचिरं**-प्राह्णेप्रगेऽव्ययेभ्यष्ट्युटयुलौ तुट् च' पा. 4. 3. 23 (**सायंतनम्** । चिरंतनम् etc). सवनकर्म sacrificial rite. अश्नाति इति अशनः । हुतस्य अशनः fire who eats up what is sacrificed. Or हुतम् अशनं (food) यस्य. हुताशनवतीम् indicates that fire is enkindled on the altar and oblations are about to be offered. That was why the demons began to hover about. वेदिम्–Note that परितः governs the accusative, according to the Vārtika 'अभितःपरितःसमयानिक-षाहाप्रतियोगेऽपि'. सन्ध्यापयोदा इव कपिशा रक्तकृष्णवर्णाः reddish-brown like evening clouds. छायाः छायामस्य आकृतयः इत्यर्थः shadowy figures. पिशितं (raw flesh) अशनं येषां ते goblins, evil spirits. The goblins were red and dark in appearance. Clouds are usually dark,but in the glow of the evening they are tinged red as well. That is why these goblins are compared with evening clouds. Then again the goblins did not present themselves like ordinary human beings. They appeared more like shadows than like individuals of flesh and blood. Hence they are referred to as shadows (छाया). One point worthy of note here is this : How can the shadows be reddish-brown ? Shadows, we know, have only one colour viz. dark, whatever may be the colour of the objects that cast those shadows. Are we to suppose that the shadows of these evil spirits were colourful like work turned out by coloured photography in modern days ? The truth perhaps was that what the sages saw was not really shadows, but shadowy figures of evil spirits. And these figures were of reddish-brown colour. As the ascetics could not define them, they described them as shadows.

The love which began in the first meeting between Duṣyanta and Śakuntalā in Act i and which was developing during the course

of that Act and Act ii found its consummation in this Act. With the full consent of her friends Śakuntalā offered her hand to Duṣyanta, who was only too glad to accept it. Though we see that the meeting between the young lovers was rudely disturbed by the arrival of old Gautamī, we do not at all feel any doubt regarding the Gāndharva marriage, which had practically been settled in our presence. Śṛṅgāra is the sentiment prevailing in this Act from beginning to end and the way in which Kālidāsa has treated it shows his moderation and good taste. Many a lesser poet would have fallen an easy prey to the temptation of rushing into those excesses of bad taste for which Sanskrit erotic poetry is so famous, when such an excellent opportunity as the meeting between Duṣyanta and Śakuntalā presented itself. But Kālidāsa as usual keeps the sentiment perfectly under control and suggests more than what he expresses. The main interest of the Act centres round the figure of Śakuntalā whose mental bewilderment at this critical period of her life deserves to be noted. Though far gone in love, she is yet loath to disclose the real state of her mind even to her bosom friends, who are the sharers of her joys and sorrows. When alone with Duṣyanta, the state of her mind becomes still more interesting to note.

Two more or less conflicting emotions seem to rend her maiden heart and make her for a time unable to know her duty. On one side was love prompting her to accomplish her happiness by a Gāndharva marriage with her lover, who stood before her beseeching the same, while on another respect for her foster father told her it would be an offence to him to enter into wedlock in his absence and without his previous permission. Love for a time appears to be vanquished. In her confusion the poor girl wishes to consult her friends once more. At this time Gautamī arrives and the meeting abruptly terminates. Love then gets predominence over Śakuntalā's mind and she now begins to rue her hesitation in acceding to Duṣyanta's request. All this picture of a young innocent mind thus torn by conflicting duties is so typically Hindu that the beauty of it is lost on one who is not closely acquainted with the ways of the Hindu society and who consequently begins to wonder why Śakuntalā should feel that kind of hesitation at all.

ACT IV

THE PRELUDE

[Duṣyanta and Śakuntalā are duly married according to the Gāndharva form. The sacrifice for which the ascetics had sought the king's help is over and he is sent back to his capital. The goddess of Śakuntalā's good fortune is to be worshipped and her two friends are, therefore, out collecting flowers for that purpose. Devoted as they are to their friend, they become each in her own way anxious about Śakuntalā's future welfare. While Anasūyā does not feel sure whether the king after going to his capital will remember what has transpired at the hermitage, owing to association with his harem, Priyaṁvadā wonders what father Kāśyapa will say when he hears of the whole affair. While they are discussing these matters, an honoured guest is announced and as they talk of arranging for his welcome, they immediately hear a fearful curse pronounced upon Śakuntalā.

And what happened was this. Śakuntalā was in the hermitage and owing to the recent departure of her husband to his capital she was deeply engrossed in thinking about him. In the meanwhile the easily irritable sage Durvāsas arrived and Śakuntalā naturally took no note of him. He thought the young girl slighted him purposely and cursed her to the effect that he of whom she was thinking with such perfect concentration would not remember her even when reminded.

The two friends grow alarmed at this dreadful imprecation. Anasūyā quickly leaves the stage to go to Durvāsas to induce him to return to the hermitage. But the sage proves himself to be too head-strong to turn back. He, however, relents so far as to decree that his curse will cease to have effect at the sight of an ornament of recognition. The friends consider this to be a distinct ground for hope, for they know that Duṣyanta has given to Śakuntalā his signet-ring as a souvenir at the time of his departure and that the ring will be a sure means of nullifying the effect of the curse. In view of Śakuntalā's natural delicacy they, however, decide not to tell her anything regarding this curse.]

iv. 0. 2.—कुसुमावचयम् the gathering of flowers. The word अवचय requires some explanation. The root चि takes the kṛt affix घञ्, which causes Vṛddhi, when it means 'taking by the hand' and does not mean that the thing is stolen, according to 'हस्तादाने चेरस्तेये' पा. 3. 3. 40

(हस्तादाने इत्यनेन प्रत्यासत्तिरादेयस्य लक्ष्यते । **पुष्पप्रचायः** । हस्तादाने किम् । वृक्षाग्रस्थितानां फलानां यष्ट्या प्रचयं करोति । अस्तेये किम् । पुष्पप्रचयश्चौर्येण । सि. कौ.). कुसुमावचय would thus mean either that the flowers were not within the reach of the hands of the girls, or that they were stealing them. Rāghava favours the former view and says that the flowers not being within the reach of the girls, they had to climb the trees for collecting them. It is easy to see that this explanation is unnatural and that Kālidāsa should really have used कुसुमावचाय, as 'in अन्यत्र यूयं **कुसुमावचायं** कुरुध्वमत्रास्मि करोमि सख्यः । नाहं हि दूरं भ्रमितुं समर्था प्रसीदतायं रचितोऽञ्जलिर्वः ॥' of K. P. 2. But the form must be regarded as an instance of poetical license. Kālidāsa already has used it in his Mālavikāgnimitra ('वयस्य, एषा **कुसुमावचय**व्यग्रहस्ता सख्यास्ते इरावत्याः परिचारिका चन्द्रिका समागच्छति ' Act iv) and Bhavabhūti uses it in his Uttararāmacarita ('ततः प्रविशति **पुष्पावचय**व्यग्रा सकरुणौत्सुक्यमाकर्णयन्ती सीता ' Act iii). Note that Vāmana condemns the form by calling it foolish 'अवतरावचायशब्दयोर्दीर्घह्रस्वत्वव्यत्यासो बालानाम्' का. सू. 5. 2. 40, the actual forms condemned being मारुतावतार and पुष्पावचय. iv. 0. 4–निर्वृत्तं कल्याणं (bliss, happiness) यस्याः. The use of the word कल्याण shows that the spiritual aspect of the marriage is more prominent in Anasūyā's mind. This is as it should be in her case. iv. 0. 10–इतोगतम् transpired here. iv. 0. 13—विस्रब्धा at ease; free from anxiety. गुणविरोधिनः opposed to (expectations of) virtues (formed of them) i. e. belying those expectations. न तादृशा... भवन्ति—It is one of the favourite ideas of Sanskrit poets that a beautiful form also possesses a beautiful soul, though sometimes in the world this is not found to be true. They seem to differ from Goldsmith and believe that handsome is that which handsome looks. Vide *inter alia* 'प्रायो विरूपासु भवन्ति दोषा **यत्राकृतिस्तत्र** गुणा वसन्ति ' वराहमिहिर's बृहत्संहिता 70. 23; '**यत्राकारस्ततो** गुणाः ' अग्निपुराण 244. 6; 'नागेषु गोषु तुरगेषु तथा नरेषु न **ह्याकृतिः** सुसदृशं विजहाति वृत्तम् ।' Mk. ix. 16; '**सेयमाकृतिर्न** व्यभिचरति शीलम् ' Dk. 6; '**आकृतिमनुगृह्णन्ति** गुणाः ' विद्धशालभञ्जिका i; 'बालिके कल्याणिनी तवाविसंवादिनी बालभावेप्याकृतिरियम् ।' K. p. 149: 'भिद्येत वा सद्वृत्तमीदृशस्य **निर्माणस्य** ' U. iv; '**आकारसदृशप्रज्ञः** ' R. 1. 15; '**आकृतिविशेष**प्रत्ययादेनामनूनवस्तुकां संभावयामि ' M. i; ' **आकृतिरेवानुमापयति** अमानुषताम् ' K. p. 132. 'न तुलाविषये तवाकृतिर्न वचोवर्त्मनि ते सुशीलता । त्वदुदाहरणा**कृतौ गुणा** इति सामुद्रिकसारमुद्रणा ॥' N. 2. 51. A similar idea is found in Spenser *Hymn in Honour of Beautie*: 'Therefore whenever that thou doest behold, A comely corpse, with beautie faire endewed, Know this for certaine, that the same doth hold A beauteous soule...For all that faire is, is by nature good'; and also in Shakespeare *Twelfth Night* i. 2 ' I will believe thou hast a mind that suits, With this thy fair and outward character.' Williams does not seem to understand the meaning of the sentence 'न...भवन्ति', for he

translates, 'Such distinguished characters as these do not become opposite in their qualities (to what they formerly were).' The difference between the characters of the two girls is once more revealed in the kind of apprehension they feel regarding Śakuntalā's future. Anasūyā rightly thinks that the king when once in the company of his loved queens may possibly forget Śakuntalā. It is not uncommon for kings to enter into such love-affairs and then to cast off their temporary beloveds. This fear was correct and proceeded from a real understanding of the character of libertines such as kings in ancient India were generally found to be. This is worthy of Anasūyā. Priyaṁvadā is a superficial girl. She is much too carried away by the king's exterior. Because the king is so majestic to look at, therefore he cannot be false to his promise. That is her argument. She is on the contrary afraid what father Kāśyapa will say when he learns the whole affair. Anasūyā rightly quiets her fear by pointing out that the father's only desire is to bestow his daughter on a worthy object, and if that is fortunately accomplished, he will have no reason to complain. iv. 0. 24–बलिकर्म the rite of worship, or the performance of worship. iv. 0. 30–अतिथीनाम् of an honoured guest. निवेदितम् announcement. Note again it is Anasūyā who first takes notice of the guest and becomes concerned about his reception. Priyaṁvadā points out to her that Śakuntalā is at the hermitage and that Anasūyā need not grow anxious about the reception. But, says Anasūyā, Śakuntalā is not to-day present with her mind, as she is engrossed in thinking about her lover. She, therefore, says that the flowers are enough and they start for the hermitage with a view to look to the comforts of the guest. Some editions (Williams, Nirṇayasāgara and Cappeller) give 'अद्य...असंनिहिता' to Priyaṁvadā and make it 'आत्मगतम्'. There is not only no point in this arrangement, but it actually mars the beauty of the passage. Why should Priyaṁvadā say that sentence *to herself*? In that case Anasūyā's 'भवतु अलमेतावद्भिः कुसुमैः' would appear so abrupt, for no reason is stated why the collection of flowers should be discontinued with such haste. Our arrangement, therefore, is best. iv.0.35—अतिथिपरिभाविनि अतिथिं परिभावितुं शीलं यस्याः तादृशे O slighter of guests.

Stanza Construe:—अनन्यमानसा यं विचिन्तयन्ती तपोधनं माम् उपस्थितं न वेत्सि, सः बोधितः अपि सन्, प्रमत्तः प्रथमं कृतां कथामिव, त्वां न स्मरिष्यति। (वंशस्थविल)

न अन्यस्मिन् मानसं यस्याः whose mind cares not, or is regardless of, anybody else. तपोधनम् aggravates the fault. The guest was not an ordinary one. He was rich in penance. उपस्थित also has the same effect. The worthy guest was not met accidentally on the road. He

had arrived near (उप) of his own accord (R). The curse was to have the effect of an intoxicating liquor on Śakuntalā's lover as far as her remembrance was concerned. Not only would he not remember her of himself, but even when reminded by her he would not do so. A man who is drunk remembers not what he has said before he took the intoxicating liquid. But even when reminded of it by somebody else, he cannot do so.

The allotment of speeches, following stanza iv. 1, differs in different editions. A careful examination will show that our arrangement, which has been made with due regard for the characters of the two friends so far revealed, but which is found in none of the four representative editions on which our text is based, is the best. Two points that weighed with us in this arrangement may be noted. First, Durvāsas had gone away, enraged at what he considered to be a wilful insult offered to him. He had to be propitiated and brought back. Which of the two friends was more suited for this undertaking? Surely, a serious character was necessary to deal with a person of the type of Durvāsas. A light-hearted girl like Priyaṁvadā would probably have enraged the sage the more. Secondly, one of the friends who remained on the stage stumbled in agitation and allowed all the flowers, collected with such care for divine worship, to fall on the ground. Anasūyā, we know, was a cautious girl. Such carelessness was in her case impossible. Priyaṁvadā on the other hand was very likely to get unsettled at hearing the fearful curse and stumbling in her case was an easy possibility. Our arrangement conforms to these two considerations.

iv. 1. 6–यस्मिन् कस्मिन्नपि is an idiomatic combination of यद् and किम्, and expresses an ordinary person. Compare such combinations as 'येन केन प्रकारेण' and the Marāṭhī 'अशा तशा पैकीं'. Durvāsas is a proverbially irritable sage of Hindu mythology, who was the son of Atri and Anasūyā. He is represented in the Purāṇas as excessively choleric and inexorably severe. Even a small occasion is sufficient to excite his rage. Bāṇa refers to him as 'अतिरोषणः प्रकृत्या' in हर्षचरित उच्छ्वास 1, Par. 2, q. v. for an instance of his easy provocation. चटुल quick. उत्फुल्ल impetuous. दुर्वार difficult to be checked. iv. 1. 10–अर्घोदकम् water for worship. 'मूल्ये पूजाविधावर्घः.' For another sense of अर्घ vide p.243 *supra*. iv.1.13—आवेगस्खलितायाः who stumbled in agitation. अग्रहस्तः is a peculiar formation which cannot be easily accounted for by grammar. It means हस्ताग्रम्, the palm of the hand. There is no doubt about it. But how is it that अग्र comes at the beginning of the compound? This

is answered as follows: (i) Take अग्र as an adjective meaning 'ending'; then अग्रश्च असौ हस्तश्च the ending hand i. e. the end of the hand viz. the palm. This is open to the following objection. In a कर्मधारय compound where the first member is an adjective e. g. नीलं च तदुत्पलं च नीलोत्पलम्, नीलत्व is identical with उत्पलत्व i. e. the quality नील pervades the entire उत्पल. But in the present case अग्र and हस्त are not identical; for the relation of अवयव and अवयवी exists between them. This may be answered by saying that the two should metaphorically be considered as identical on account of the same relation of अवयव and अवयवी between them. Vāmana favours this view in his का. सू. 5. 2. 20 'हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदाभ्याम्'. (ii) हस्तस्य अग्रम् अग्रहस्तः. Here we have to suppose that अग्र is something possessed by the hand and hence separable from it in order to have a proper ṣaṣṭhī tatpuruṣa compound. The पूर्वनिपात of अग्र is accounted for by thrusting this word in the आहिताग्न्यादि class (पा. 2. 2. 37), which is an incomplete (and hence admitting of additions) list (आकृतिगणः) of compounds where the latter member optionally comes first. This rule, however, is applicable to Bahuvrīhi compounds only, but we have to stretch it unjustifiably to Tatpuruṣa compounds also. In this way are to be accounted for forms like 'अग्रकेसरः' (Ṛs. 1. 14), 'अग्रघोणा' (हर्षचरित उ. 3, Par. 27), 'अग्रपादः' (M. iii. 12) etc. In the present case Rāghava proposes two more interpretations : (iii) Understand अग्रहस्तः as an independent word (into the meaning of the component parts of which we are not to look) for the palm of the hand. (iv) There is no rule regarding पूर्वनिपात in Prākṛta. Therefore, we should translate 'अग्गहत्थादो' as 'हस्ताग्रात्'. This view is unsatisfactory since अग्रहस्त is found used in Sanskrit also. On the whole (i) appears preferable. For अग्रहस्त vide *inter alia* 'अनेनाङ्गुलीयकेनोद्भिन्नकिरणकेसरेण कुसुमित इव ते **अग्रहस्तः** प्रतिभाति' M. i; 'तत्राशोकस्तबकस्य कारणात् मया प्रसारिते **अग्रहस्ते**' Ibid iv; Ku. 5. 63 ; Ki. 5. 29. The word also occurs in मृच्छकटिक iii and रत्नावली iii.

The stumbling of Priyaṁvadā serves a dramatic purpose. What is she to do on the stage when Anasūyā goes away to propitiate the sage? She cannot proceed to the hermitage to make ready the arghodaka, as one may expect her to do, because the audience has to be informed what the result of Anasūyā's meeting with Durvāsas is and for that Priyaṁvadā's presence on the stage is necessary. The poet, therefore, makes her stumble and keeps her engaged in gathering up the scattered flowers till Anasūyā returns.

iv. 1. 23–दुहितृजनस्य is an appeal to Durvāsas' sentiment. Śakuntalā was like a daughter to him. Her fault, therefore, especially

when it was the first and when she did not know the power of his penance, deserves to be forgiven. iv. 1. 29–मन्त्रय...र्हितः disappeared while just saying (this). This shows he did not desire to discuss the subject any more with her, but wanted to terminate the meeting immediately. iv. 1. 33–स्मरणीयम् (स्मराति अनेन) a souvenir. Mark the peculiar use of the locative in तस्मिन् स्वाधीनोपाया in that i. e. when she has that in her possession, she will have the remedy of removing the curse in her power. iv. 1. 43–द्वयोरेव...सखी–This shows almost a parental affection and concern for Śakuntalā on Anasūyā's part. This is quite in keeping with her character. iv. 1. 44, 45–को...सिञ्चति–Anasūyā had already compared Śakuntalā to a Navamālikā flower ('नवमालिकाकुसुमपेलवा त्वम्' i. 17. 7). She now refers to her merely as 'प्रकृतिपेलवा'. Priyaṁvadā is probably reminded of Anasūyā's simile on a previous occasion and speaks of Śakuntalā as the Navamālikā creeper.

This Prelude is one of the most important scenes occurring in this play. For, it contains the curse of Durvāsas, which forms the pivot on which the whole action of the drama turns. The curse is purely an invention of Kālidāsa and no trace of it is found in the Mahābhārata, from which Kālidāsa has drawn his plot. We learn from this Viṣkambhaka that the Gāndharva marriage between Duṣyanta and Śakuntalā was duly celebrated, as expected from the incidents that occurred in Act iii. Duṣyanta was given leave to return to the capital by the ascetics, whose sacrificial session was over. When the king started, he gave to Śakuntalā his signet ring as a souvenir and told her that within three days he would send a messenger to take her away (vide Act vi. 12). This ring, which thus came into Śakuntalā's possession, plays an important part in the play and is exactly the abhijñāna that figures in the title of this drama. That the ring is to Śakuntalā a much-prized treasure not only because it is a gift to her from her husband, but from quite another point of view, is clearly brought home to us even at this stage.

The almost parental solicitude with which the girls decide to keep Śakuntalā in ignorance of the curse looks so natural, in view of their sincere regard for her happiness and their consequent desire to avoid causing her unnecessary pain, that its dramatic significance is almost lost sight of. Much of the charm of Śakuntalā's character, her nobility of heart and purity of life, her chastity and her devotion to Duṣyanta even after the incidents in Act v, would have been lost, if she had known that her rejection proceeded from the effect of the curse. The poet, therefore, has taken advantage of her friends'

anxiety for her happiness to avoid this possibility and made her absent-minded, when the curse was actually pronounced. And both these devices are so natural.

One question which strikes us in this connection is: Why was it that the two girls did not inform father Kāśyapa of the curse, especially when they saw him sending Śakuntalā to Hastināpura? They should have known that Duṣyanta would not remember her. They probably relied too much on the ring with which, they thought, Śakuntalā would be able to remove the king's doubts, if occasion arose. But our point is why, with all their solicitude for Śakuntalā's happiness, should they be instrumental in putting her in the ridiculous position of being obliged to remind Duṣyanta of his affection for her when they knew for certain, or ought to have known, that the king could have no remembrance of Śakuntalā? The easiest way of avoiding such a situation was to send the ring to Duṣyanta even before Kāśyapā arrived. Why did the fore-seeing Anasūyā not do it? We would presently find her calling the king ignoble and complaining that no letter had been received from him during that long period. But why should she expect any letter at all? She knew there was the curse, which must have made Duṣyanta forget everything about Śakuntalā. It is true that if the ring had thus been sent to the king, the drama would have come to an end with Act iv. But that is no answer to the above question.

The truth appears to be that these young girls in the innocence of their heart could not fully realise the significance of Durvāsas' curse, though they knew of it. That was why day after day they were expecting a letter from the capital, though no such thing was ever likely to be. Not that they doubted the efficacy of the curse. But their young imagination could not picture to them the sight of Śakuntalā standing in Duṣyanta's court and forced to prove her virtue. The ring was in Śakuntalā's possession and with its help they hoped that everything would be all right. To be aware of a calamity and yet to be unable to realise the full significance thereof—such apparently contradictory things do occur in the domain of love, especially when the calamity refers to a loved person. And this was what happened in the case of Anasūyā and Priyaṁvadā too, we think.

THE MAIN SCENE

[A few months have elapsed since the occurrence of the incidents described in the last Viṣkambhaka. Śakuntalā is *enceinte* and signs

of pregnancy are clearly visible on her body. No letter is received from Hastināpura and Anasūyā grows extremely anxious. She once suspects the king's perfidy, but then remembers it must be the curse that is working mischief. In the meanwhile Kāṣyapa returns from his long journey to Somatīrtha and Anasūyā has no heart to inform him of what has happened in his absence. She is, however, saved from this difficulty by an incorporeal voice that acquaints Kāśyapa with the marriage of Duṣyanta and Śakuntalā, when he enters the fire-chamber. The sage is glad and congratulates Śakuntalā on her choice, for no better husband than Duṣyanta can have been found. He then decides to send Śakuntalā to her husband that very day.

Preparations are then made for Śakuntalā's departure. Her friends decorate her with the ornaments obtained from trees, that have yielded them up out of affection for her. Kāśyapa, who has had his bath, wants to see her off before beginning the practice of his daily penance. Śārṅgarava and Śāradvata, two trusted pupils of Kāśyapa, and Gautamī accompany Śakuntalā. A most pathetic scene of leave-taking is witnessed. Not only the two friends, who have been Śakuntalā's constant companions, but also the great sage Kāṣyapa and even the animals, birds and trees in the penance-grove re touched at the departure of their beloved relative. When about to separate, the friends advise Śakuntalā to show the ring to the king, if he prove slow at recognising her. This makes the heart of Śakuntalā quake, but she scarcely realises the fate in store for her. The departure of the party leaves Kāśyapa and the two girls in sorrow, but the sage feels in a way greatly relieved by sending his daughter to her husband, which to him is tantamount to returning a valued deposit to its owner.]

iv. 1. 49-प्रवासात्=प्रवासं कृत्वा, according to the Vārtika 'ल्यब्लोपे कर्मण्यधिकरणे च' (प्रासादात् प्रेक्षते । आसनात् प्रेक्षते । प्रासादमारुह्य आसने उपविश्य प्रेक्षत इत्यर्थः । सि. कौ.), which means that when the sense of an absolutive is suppressed in a sentence, the object of the absolutive, or the place where the action takes place is put in the ablative case. Or प्रवसति अस्मिन् इति प्रवासः परदेशः तस्मात्. प्रकाशम् open air, open space. iv. 1. 51-हन्त shows surprise mingled with regret. He did not expect that it was dawn. He was sorry he had slept so long.

How was it that such a great sage as Kāśyapa, who must have been scrupulously devoted to his karma and penance, passed his time in bed till it was morning? Such as objection is by some raised against this passage. To this it may be said that the objection proceeds from ignor-

ance of human nature. Kāśyapa had returned (probably the previous day) from a long journey. Journeys in ancient India were not the easy business they are in these days of railways and motors. It was, therefore, perfectly human if Kāśyapa slept on longer than usual on this occasion. It is the common experience of even modern times that when one returns from a long journey, one always sleeps longer than one ordinarily does. And we believe the poet shows himself to be a close student of human nature when he depicts that even the great Kāśyapa is no exception to the rule. Otherwise the same objection may easily be stretched in other directions. Why was the great Kāśyapa moved almost to tears, like an ordinary father of the world, at the departure of his daughter? Why did he not, after his bath, at once proceed to his Sandhyā etc.? Why did he postpone his तपोनुष्ठान till he saw his daughter off? The truth is that these apparent dereliction of duty are really no drawbacks in those respective persons. They only serve to show the human element in their character and that is exactly what counts most in a drama.

Stanza 2 Construe:—एकतः ओषधीनां पतिरस्तशिखरं याति । एकतः आविष्कृतारुणपुरःसरः अर्कः [उदेति] । तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां लोकः आत्मदशान्तरेषु नियम्यत इव । (वसन्ततिलका)

It appears it was the 15th of the lunar month on that day. The pupil, therefore, could observe on one side the moon going down and on another the sun rising. This simultaneous fall and rise (युगपद्व्यसनोदयौ) of two luminaries (तेजोद्वयं) seemed to him to be a lesson to the world as regards the various changes of its condition. The lesson was that while one falls, another rises. This is the usual way of the world: 'चक्रवत् परिवर्तन्ते दुःखानि च सुखानि च'; 'कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा । नीचैर्गच्छत्युपरि च दशाचक्रनेमिक्रमेण ॥' Me. 114; 'द्वन्द्वानि सर्वस्य यतः प्रसक्तान्यलाभलाभप्रभृतीनि लोके । अतोऽपि नैकान्तसुखोऽस्ति कश्चिन्नैकान्तदुःखः पुरुषः पृथिव्याम् ॥' बुद्धचरितम् 11. 43. The phenomenon of two luminaries, simultaneously gaining lustre and losing it, had already struck the fancy of Kālidāsa, though in a different connection. Vide R. 11. 82. The moon is called ओषधीनां पतिः or 'the lord of herbs or plants,' because she is supposed to exercise influence over their growth. Modern science has proved this supposition to be correct. Another and the more correct view is that this epithet properly belongs to the famous Vedic plant Soma, which was so called owing to its great importance in sacrificial rites. When, however, Soma came to signify the moon, oṣadhīśa also became the moon's epithet. Rāghava finds the following significance in this epithet: 'अतिदुःसहमरणादिविपत्तिसहस्रविनाशिका-

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ओषधयस्तासां पतिरप्यस्तशिखरं यातीतीममर्थमभिद्योतयितुमेतत्पदव्यपदेशः ।'. अस्त is the name for the mountain in the west, behind which the sun and the moon are supposed to set, as उदय is the name of that over which they are supposed to rise. These are also often referred to as अस्ताचल and उदयाचल. अविष्कृतः अरुणः पुरःसरः येन who has manifested Aruṇa as his fore-runner or herald. Supply उदेति, प्रादुर्भवति or merely वर्तते as the verb for अर्कः the sun. For a similar idea compare 'अरुण इवपुरःसरो रविं पवन इवातिजवो जलागमम् । शुभमशुभमथापि वा नृणां कथयति पूर्वनिदर्शनोदयः ॥' हर्षचरित उ. 4 अरुण is the son of Vinatā and Kāśyapa, being the elder brother of Garuda. Vinatā prematurely hatched the egg and the child was born without thighs and hence Aruṇa is called anūru, thighless or vipāda, footless. The Mahābhārata gives two accounts as to how he came to be the charioteer of the sun. One account says that as soon as he was born, his great lustre attracted the attention of the sun who, being pleased, made him his charioteer. Vide आदिपर्व 16 'ततः पुत्रार्थिनी देवी व्रीडिता च तपस्विनी ॥ 16 अण्डं बिभेद विनता तत्र पुत्रमपश्यत । पूर्वार्धकायसंपन्नमितरेणाप्रकाशता ॥ 17...उद्यन्नथ सहस्रांशुर्दृष्ट्वा तमरुणं प्रभुः । स्वतेजसा प्रज्वलन्तमात्मनः समतेजसम् । सारथ्ये कल्पयामास प्रीयमाणस्तमोनुदः ॥ 24.' Another account says that the sun who had brought upon him the enmity of Rāhu by exposing him at the time the nectar churned out of the ocean was being served to the gods, once became enraged at them, when he saw that none of them came to his help when he was being swallowed by Rāhu now and then. He, therefore, thought of burning the whole world as a kind of revenge on the ungrateful gods, and the sages thereupon waited upon Brahmā who told them, that Aruṇa would sit on the chariot of the sun in his front, diminish his lustre and thus prevent him from burning the world. From that time Aruṇa takes his seat on the sun's chariot as a safeguard of the world against his excessive heat. Vide आदिपर्व 24 'एष लोकविनाशाय रविरुद्यन्तुमुद्यतः । दृश्यन्नेव हि लोकान् स भस्मराशीकरिष्यति ॥ 15 तस्य प्रतिविधानं च विहितं पूर्वमेव हि । कश्यपस्य सुतो धीमानरुणेत्यभिविश्रुतः ॥ 16 महाकायो महातेजाः स स्थास्यति पुरो रवेः । करिष्यति च सारथ्यं तेजश्चास्य हरिष्यति ॥ 17 लोकानां स्वस्ति चैवं स्यादृषीणां च दिवौकसाम् । ततः पितामहाज्ञातः सर्वं चक्रे तदारुणः ॥ 18.' Williams thinks that Aruṇa's imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. For the general idea in the stanza compare 'आर्यचारुदत्त, गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत्तिं लभेते, किं पुनर्जना मरणभीरुका मानवा वा । लोके कोऽप्युत्थितः पतति कोऽपि पतितोऽप्युत्तिष्ठते ॥' Mk. x; 'कुमुदवनमपश्रि श्रीमदम्भोजषण्डं त्यजति मदमुलूकः प्रीतिमांश्चक्रवाकः । उदयमहिमरश्मिर्याति शीतांशुरस्तं हतविधिलसितानां ही विचित्रो विपाकः ॥' Śi. 11. 14.

Stanza 3 Construe :—शशिनि अन्तर्हिते [सति] सैव कुमुद्वती संस्मरणीयशोभा [सती] मे दृष्टिं न नन्दयति । नूनमबलाजनस्य इष्टप्रवासजनितानि दुःखानि अतिमात्रसुदुःसहानि [सन्ति] । (वसन्ततिलका)

As the moon was going down, the lotus plant began to lose its previous beauty and no longer gladdened the pupil's eye. The fact therefore naturally occurred to him that in the case of women the pangs caused by the journey of their loved relatives are, indeed, extremely hard to bear. The stanza further suggests the departure of Duṣyanta and the consequent 'अतिमात्रसुदुःसह' sorrow of Śakuntalā. The following are compared: कुमुद्वती–अबला–शकुन्तला ; शशी–इष्ट–दुष्यन्त ; अन्तर्धान–प्रवास–राजधानीगमन. It must be remembered that the pupil cannot have meant this suggestion. It only strikes the audience, which enjoys it immensely. The stanza, therefore, is an excellent example of what in English is called dramatic irony.

The objection that this stanza is an interpolation, because it is not possible for the pupil to entertain that suggestion as he does not know anything of the love–affair between Duṣyanta and Śakuntalā, proceeds from want of proper appreciation. Nobody says the pupil means that suggestion. He only makes it unconsciously and therein lie the beauty of the passage and the skill of the poet. But how could the pupil refer to the moon as अन्तर्हित when only a moment before he had said 'अस्तशिखरं याति' ? This is answered by saying that अन्तर्हित does not mean the moon had already disappeared, but that it was about to set. Such kind of आदिकर्मणि क्त is used by Kālidāsa scores of times. The third objection against the stanza that is अतिमात्रसुदुःसहानि is unnecessarily clumsy. दुःसहानि–सुदुःसहानि–**अतिमात्र**सुदुःसहानि does not surely reveal a good poet. We admit this objection has great force. But it must be remembered that it is based on the idea that because a certain expression is not neat and polished, *therefore* it cannot be Kālidāsa's. Such line of argument is often misleading, as it is more or less subjective. There is no doubt that अतिमात्रसुदुःसहानि is clumsy and unnecessarily brings in one superfluous word. अतिमात्रदुःसहानि or सुदुःसहानि would have been quite legitimate. But clumsy expressions are not quite uncommon in Kālidāsa. This we have noted before. Besides अतिमात्र appears to be a favourite word with Kālidāsa, like for example the word पेलव. Vide '**अतिमात्र**लोहिततलौ ' i. 29 a; 'तन्मा**तिमात्र**मुत्कण्ठस्व' iv. 20. 7,8; '**अतिमात्र**कर्षिताम्' Ku. 5. 48 ; '**अतिमात्र**मास्वरत्वम्' M. i. 13. सुदुःसह also occurs elsewhere (R. 4. 15). Kālidāsa's crime lies in bringing these two together, but it is not quite unpardonable and need not be detrimental to his authorship of the stanza. Some

again think there is no poetry in 'दुःखानि नूनं दुःसहानि.' It must here be remembered that in order to see whether a particular stanza is poetical or not, it is useless to select a few detached words and then proclaim that they are unpoetical. By this method any the most poetical stanza could be shown to be void of poetry. Though 'दुःखानि नूनं दुःसहानि' may not be poetical, 'अबलाजनस्य इष्टप्रवासजनितानि दुःखानि नून etc.' is highly poetical.

Besides these two stanzas some editions read two more, which are given in our foot-note. Translate कर्कन्धूनां etc: 'The early dawn impurples the dew (तुहिनं) on the jujube trees (कर्कन्धूनां = बदरीवृक्षाणाम्); the peacock, whose sleep is over, leaves the darbha thatch of the cottage (उटजपटलम्); and here the antelope, just risen up from the border of the altar, scratched by his hoofs, afterwards raises himself high, stretchfng his limbs (स्वाङ्गमायच्छमानः सन् पश्चात् स्वाङ्गप्रसारणानन्तरम् उच्चैः भवति शरीरेण उन्नतो भवति)'. This stanza is a good example of स्वभावोक्ति.

Translate पादन्यासं etc: 'Here this moon, by whom, dispersing darkness, the central abode of Viṣṇu was reached, after planting his foot on the head of Sumeru, the Lord of mountains, falls from the sky with a few of his rays left. The highest ascent of even the great terminates (निष्ठा end, termination) in a deep (अप) descent.' The stanza is a good example of अर्थान्तरन्यास and finds its parallel in 'मतिः सोच्छ्रायाणां पतनमनुकूलं कलयति' मुद्राराक्षस v. 12.

It may be noted that these two stanzas together point to the same time of the day. For in the first we have अप्रसन्नया which is equal to 'आविष्कृत...कः' and in the other the description of the moon setting. This means the time is the early morning of the day following the full moon.

iv. 3. 1— अपटीक्षेपेण with a toss of the curtain. 'अपटी काण्डपटीका प्रतिसीरा जवनिका तिरस्करिणी' हलायुधः. पटीक्षेपेण or पटाक्षेपेण means the same thing, as पटी and पट signify the same as अपटी. A rule of dramaturgy says that no character should enter on or quit the stage unless some suggestion of it is conveyed to the audience. 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा।' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain. In such cases the character generally is in a state of excitement and finds it necessary to make a sudden entrance. Anasūyā's entrance by apaṭīkṣepa serves the dramatic purpose of doing away with the possibility of another viṣkambhaka for the character of the pupil. iv. 3. 2–5–यद्यपि–There is a bewildering variety of readings in this passage. Our reading would appear to be the

best. Anasūyā is wondering why no news has been received from the king. She suspects his perfidy. But people may say she does not know anything of love affairs (एतत्), as she is averse to objects of enjoyments (विषयपराङ्मुख) and has therefore no right of pronouncing judgment on the king's action. She admits this may (नाम संभावनायाम्) be true, but in view of the facts of the case it appears to her there is no doubt the king has acted ignobly (अनार्यम्) towards Śakuntalā. iv. 3. 14—काम इदानीम्–Love is often represented as taking a devilish kind of pleasure in working mischief in his domain by misleading young men and women. Compare V. ii. 11. असत्यसन्धे one who is false to his promise. iv 3. 15—शुद्धहृदया–This explains why Śakuntalā was easily led away by the perfidious king. Note the changes of construction : सखी पदं कृतवती Active: यः सखीं or सख्या पदं कारितवान् Causal (according to ' हृक्रोरन्यतरस्याम् ' पा. 1. 4. 23); येन सखी पदं कारिता Passive causal. Compare for similar expression ' धर्मेणापि पदं शर्वे पार्वतीं प्रति कारिते । पूर्वापराधभीतस्य कामस्योच्छ्वसितं मनः ' कुमारसंभव 6. 14. The wonder is how all this while she forgot the curse. If she had not done that, there would have been no occasion for this vituperation against the king. We have offered our tentative explanation above. iv. 3.16—एतावतः कालस्य shows that a pretty long time has elapsed, a few months at least, enough to make Śakuntalā अभिव्यक्तसत्त्वलक्षणा. iv. 3. 17–तादृतो— The question is why, with all her parental solicitude for Śakuntalā's happiness and her cautious foresight, did Anasūyā not send the ring to the king long ago? She attempts a justification of this in the following sentence, but that does not look quite satisfactory. दुःखशीले- This may be explained in three ways. (i) Inured to hardships. It is no use asking these people who are already suffering so much to take the additional trouble of going to the capital. (ii) Being habituated to a hard life, they are likely to be bad-tempered and hence cannot be easily persuaded to go. (iii) Being unaccustomed to love-affairs, engrossed as they are in their rigoroues fasts etc., they are not likely to be fit messengers of love. iv. 3. 18—सखीगामी दोषः—Which is the fault that Anasūyā knows rests with her friend? In order to understand it we must clearly see the position of Anasūyā here. She had now realised that the whole calamity was due to the curse of Durvāsas. The remedy was to send the ring to Duṣyanta, but she could think of no person to whom the task might safely be entrusted. Another remedy was to inform Kāśyapa of the marriage and also naturally of the curse, so that he might arrange to send the ring, but the girl had no heart to do so, though she had made up her mind (व्यवसितापि), since she knew the blame of it all rested with Śankuntalā and she was

therefore afraid Kāśyapa would perhaps get angry with his daughter. The doṣa thus lies in Śakuntalā's neglect of her duty of receiving guests, which had brought on her the terrible calamity. Kāśyapa had definitely appointed her for अतिथिसत्कार. If she failed in doing so, her father was very likely to be offended. That was why Anasūyā could not disclose the whole affair to father Kāśyapa (R). Some take the doṣa to refer to Śakuntalā's rashness in submitting to Duṣyanta's desires. But this does not appear to be correct. For, Anasūyā had fully consented to the Gāndharva marriage and was moreover sure of father's approval. iv. 3. 19—सत्त्वमापन्ना आपन्नसत्त्वा, according to 'प्राप्तापन्ने च द्वितीयया' पा. 2. 2. 4 (पक्षे द्वितीयाश्रितेति समासः । प्राप्तो जीविकां प्राप्तजीविकः । जीविकाप्राप्तः । आपन्नजीविकः । जीविकापन्नः । सि. कौ.). iv. 3. 22–कौतुकम् the customary auspicious ceremony. 'कौतुकं नर्मणीच्छायामुत्सवे कुतुके मुदि । पारम्पर्यगताख्यातमङ्गलोद्वाहसूत्रयोः' हैम. Priyaṁvadā's welcome announcement that the marriage of Śakuntalā with Duṣyanta had been suggested to Kāśyapa by an incorporeal voice in the fire-chamber relieved Anasūyā of her anxiety. But even then why did she not inform the sage of the curse? She should have known that Śakuntalā was sure to be forgotten. The answer to this objection is: She knew Śakuntalā possessed the ring and that, when it would be shown to Duṣyanta, everything would be all right. Why should she then incur the possibility of Kāśyapa's anger towards Śakuntalā by informing him of the curse, which necessarily implied information regarding her deleriction of duty? She, therefore, lay content with merely telling Śakuntalā in a gentle way so as not to frighten her unnecessarily that she should present the ring to Duṣyanta, if occasion arose. It would thus be seen that in all her actions she was accuated by a desire to administer to Śakuntalā's happiness and to avoid causing her unnecessary uneasiness. She could not of course take into consideration the possibility of the ring being lost on the way and therefore could not in any way be held responsible for Śakuntalā's rejection. iv. 3. 26–सुखशयितं पृच्छति असौ सुखशायितपृच्छिका who inquires after comfortable sleep i. e. whether it had been enjoyed the previous night. धूमेन आकुलिता (obscured, bedimmed) दृष्टिर्यस्य–Note that this simile looks so beautiful in the mouth of one who was constantly accustomed to offer libations into the fire. सुशिष्य–The ancients were very careful in imparting their knowledge to proper students. For the qualifications of these vide यास्क निरुक्त 2. 3 4 14.; मनु 2. 114–115; also अनर्घराघव ii. 10; उत्तरराम ii. 4. संस्कृतमाश्रित्य–Characters usually speaking Prākṛta may occasionally make use of Sanskrit and vice versa. That is a rule of dramaturgy. 'कार्यतश्चोत्तमादीनां कार्यो भाषाविपर्ययः । ' S. D. 6. 168.

Stanza 4 Construe:—[हे] ब्रह्मन् तनयां भुवः भूतये दुष्यन्तेनाहितं तेजो दधानां, शमीमिव अग्निगर्भाम्, अवेहि। (अनुष्टुभ्)

भुवः भूतये shows that Śakuntalā would have a son and that he would be a universal monarch. What is meant to be conveyed to Kāśyapa in this stanza is that Śakuntalā has concevied from Dusyanta. Therefore तेजो दधानां must be understood to be a predicative adjective. अग्निगर्भां शमीम्-For similar idea compare 'निधानगर्भामिव सागराम्बरां **शमीमिवाभ्यन्तरलीनपावकाम्** । नदीमिवान्तःसलिलां सरस्वतीं नृपः ससत्त्वां महिषीममन्यत ॥' R. 3. 9. The reference is to the story of Fire, who, being impregnated with the *tejas* of Śiva that had fallen on the ground and that went up to Agni, because he himself was tejas, had disappeared in the waters in order to allay the terrible heat that was caused to him owing to the presence of Śiva's lustre in him. The gods instituted a search for him in the three worlds but in vain. At last a frog, much heated by the presence of Fire in the waters, betrayed him to the gods, for which act of treachery he was cursed by Fire to loose the sense of taste. Agni then quickly betook himself to the Aśvattha tree, where too his presence was made known to the gods by an elephant, who was consequently cursed to have his tongue turned back by Fire. Agni then entered the Śami tree, where again he was revealed by a parrot who thereupon lost his power of speech. The gods thus found him in the Śami tree, which they rendered sacred and assigned to Agni as a permanent abode. Read म. भा. अनुशासनपर्व 131 'अश्वत्थान्निसृतश्चाग्निः **शमीगर्भमुपाविशत्** ॥ 39 शुकेन ख्यापितो विप्र तं देवाः समुपाद्रवन् । शशाप शुकमाग्निस्तु वाग्विहीनो भविष्यसि ॥ 40 ... तं **शमीगर्भे वह्नि**मालक्ष्य देवताः ॥ 43 **तद्देवायतनं चक्रुः-पुण्यं सर्वक्रियास्वपि** । ततः प्रभृति चाप्यग्निः शमीगर्भेषु दृश्यते ॥ 44 '. The story of the disappearance of Fire and his search by the gods is very old and can be traced to Vedic times. It also occurs at another place in the Mbh. from which we know that the sage Bhṛgu had cursed Fire to become sarvabhakṣa or the eater of everything and Fire consequently concealed himself in the Śamī tree in dread. The gods, however, found him there and brought him back. Note शल्यपर्व 48 'भृगोः शापाद् भृशं भीतो जातवेदाः प्रतापवान् ॥ 17 शमीगर्भमथासाद्य ननाश भगवांस्ततः । प्रनष्टे तु तदा वह्नौ देवाः सर्वे सवासवाः ॥ 18 अन्वैषन्त तदा नष्टं ज्वलनं भृशदुःखिताः । ततोऽग्निर्निर्धमासाद्य **शमीगर्भस्थमेव हि** ॥ 19 **ददृशुर्ज्वलन** तत्र वसमानं यथाविधि । ...20'. Also vide आदिपर्व 6. 14. Williams gives a different legend according to which the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of the Śamī tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. It

therefore afraid Kāśyapa would perhaps get angry with his daughter. The doṣa thus lies in Śakuntalā's neglect of her duty of receiving guests, which had brought on her the terrible calamity. Kāśyapa had definitely appointed her for अतिथिसत्कार. If she failed in doing so, her father was very likely to be offended. That was why Anasūyā could not disclose the whole affair to father Kāśyapa (R). Some take the doṣa to refer to Śakuntalā's rashness in submitting to Duṣyanta's desires. But this does not appear to be correct. For, Anasūyā had fully consented to the Gāndharva marriage and was moreover sure of father's approval. iv. 3. 19—सत्त्वमापन्ना आपन्नसत्त्वा, according to 'प्राप्तापन्ने च द्वितीयया' पा. 2. 2. 4 (पक्षे द्वितीयाश्रितेति समासः। प्राप्तो जीविकां प्राप्तजीविकः। जीविकाप्राप्तः। आपन्नजीविकः। जीविकापन्नः। सि. कौ.). iv. 3. 22—कौतुकम् the customary auspicious ceremony. 'कौतुकं नर्मणीच्छायामुत्सवे कुतुके मुदि। पारम्पर्यागताख्यातमङ्गलोद्वाहसूत्रयोः' हैम. Priyaṁvadā's welcome announcement that the marriage of Śakuntalā with Duṣyanta had been suggested to Kāśyapa by an incorporeal voice in the fire-chamber relieved Anasūyā of her anxiety. But even then why did she not inform the sage of the curse ? She should have known that Śakuntalā was sure to be forgotten. The answer to this objection is: She knew Śakuntalā possessed the ring and that, when it would be shown to Duṣyanta, everything would be all right. Why should she then incur the possibility of Kāśyapa's anger towards Śakuntalā by informing him of the curse, which necessarily implied information regarding her deleriction of duty ? She, therefore, lay content with merely telling Śakuntalā in a gentle way so as not to frighten her unnecessarily that she should present the ring to Duṣyanta, if occasion arose. It would thus be seen that in all her actions she was accuated by a desire to administer to Śakuntalā's happiness and to avoid causing her unnecessary uneasiness. She could not of course take into consideration the possibility of the ring being lost on the way and therefore could not in any way be held responsible for Śakuntalā's rejection. iv. 3. 26—सुखशयितं पृच्छति असौ सुखशायितपृच्छिका who inquires after comfortable sleep i. e. whether it had been enjoyed the previous night. धूमेन आकुलिता (obscured, bedimmed) दृष्टिर्यस्य—Note that this simile looks so beautiful in the mouth of one who was constantly accustomed to offer libations into the fire. सुशिष्य—The ancients were very careful in imparting their knowledge to proper students. For the qualifications of these vide यास्क निरुक्त 2. 3 4 14.; मनु 2. 114–115; also अनर्घराघव ii. 10; उत्तरराम ii. 4. संस्कृतमाश्रित्य—Characters usually speaking Prākṛta may occasionally make use of Sanskrit and vice versa. That is a rule of dramaturgy. 'कार्यतश्चोत्तमादीनां कार्यो भाषाविपर्ययः।' S. D. 6. 168.

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भुवः भूतये shows that Śakuntalā would have a son and that he would be a universal monarch. What is meant to be conveyed to Kāśyapa in this stanza is that Śakuntalā has concevied from Duṣyanta. Therefore तेजो दधानां must be understood to be a predicative adjective. अग्निगर्भां शमीम्-For similar idea compare 'निधानगर्भामिव सागराम्बरां शमीमिवाभ्यन्तर-लीनपावकाम्। नदीमिवान्तःसलिलां सरस्वतीं नृपः ससत्त्वां महिषीममन्यत ॥' R. 3. 9. The reference is to the story of Fire, who, being impregnated with the *tejas* of Śiva that had fallen on the ground and that went up to Agni, because he himself was tejas, had disappeared in the waters in order to allay the terrible heat that was caused to him owing to the presence of Śiva's lustre in him. The gods instituted a search for him in the three worlds but in vain. At last a frog, much heated by the presence of Fire in the waters, betrayed him to the gods, for which act of treachery he was cursed by Fire to loose the sense of taste. Agni then quickly betook himself to the Aśvattha tree, where too his presence was made known to the gods by an elephant, who was consequently cursed to have his tongue turned back by Fire. Agni then entered the Śami tree, where again he was revealed by a parrot who thereupon lost his power of speech. The gods thus found him in the Śami tree, which they rendered sacred and assigned to Agni as a permanent abode. Read म. भा. अनुशासनपर्व 131 'अश्वत्थान्निसृतश्चाग्निः शमीगर्भमुपाविशत् ॥ 39 शुकेन ख्यापितो विप्र तं देवाः समुपाद्रवन्। शशाप शुकमाग्निस्तु वाग्विहीनो भविष्यसि ॥ 40 ... तं शमीगर्भे वह्निमालक्ष्य देवताः ॥ 43 तदेवायतनं चक्रुः- पुण्यं सर्वक्रियास्वपि। ततः प्रभृति चाप्यग्निः शमीगर्भेषु दृश्यते ॥ 44 '. The story of the disappearance of Fire and his search by the gods is very old and can be traced to Vedic times. It also occurs at another place in the Mbh. from which we know that the sage Bhṛgu had cursed Fire to become sarvabhakṣa or the eater of everything and Fire consequently concealed himself in the Śamī tree in dread. The gods, however, found him there and brought him back. Note शल्यपर्व 48 'भृगोः शापाद् भृशं भीतो जातवेदाः प्रतापवान् ॥ 17 शमीगर्भमथासाद्य ननाश भगवांस्ततः। प्रनष्टे तु तदा वह्नौ देवाः सर्वे सवासवाः ॥ 18 अन्वैषन्त तदा नष्टं ज्वलनं भृशदुःखिताः। ततोऽग्निर्मि-मासाद्य शमीगर्भस्थमेव हि ॥ 19 ददृशुर्ज्वलनं तत्र वसमानं यथाविधि। ...20'. Also vide आदिपर्व 6. 14. Williams gives a different legend according to which the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of the Śamī tree, whereby an intense heat was generated in the pith or interior of the wood, which over after broke into a sacred flame on the slightest attrition. It

may be remembered that Śamī sticks were used to generate fire by rubbing. Vide pp. 231-232 *supra*.

iv. 4. 3—उत्कण्ठासाधारणम् (i) समानं धारणं व्याप्तिः यस्य । उत्कण्ठया साधारणम् co-extensive with regret. This means regret is equally powerful. (ii) धारणम्=अधिकरणम् having the same abode with anxiety i. e. mixed with it. This means anxiety is not so predominent. iv. 4. 5—तपस्विनी poor, pitiable (Marāṭhī बिचारी, बापडी). 'तपस्वी चानुकम्पार्हः' अमरः. Priyaṁvadā refers to Śakuntalā in this way because of the curse. तपस्वी or तपस्विनी comes to have the sense of pitiable, probably because the rigorous life of an ascetic appears to be such to a city bred man living in the midst of all comforts and conveniences. iv. 4. 11—नालिकेरसमुद्गके in the basket or small box of co-coanut. कालस्य अन्तरं (interval) तस्य क्षमा capable of lasting (fresh for) the intervening (period of) time. Note the foresight of Anasūyā. She knew Śakuntalā would soon be sent to her husband's house and had, therefore, kept in a safe place a Bakala garland (केसरमालिका), which, she felt sure, would last a lapse of time and which she now asked Priyaṁvadā to take in her hand in order to serve as an auspicious decoration for their friend. iv. 4 12—गोरोचना is a bright, yellow pigment prepared from the urine or bile of a cow, or found in the head of a cow. It is used as a medicine and to ward off evil spirits and the evil eye. iv. 4. 13—समालम्यते अलंक्रियते भूष्यते एभिः इति समालम्भनानि अलंकरणानि इत्यर्थः । मङ्गलार्थं समालम्भनानि auspicious decorations. समालम्भनम् also means unguent; but that sense is not relevant here. iv. 4. 16—शार्ङ्गरवेण मिश्राः mixed or associated with Śārṅgarava i. e. Ś. and others. Or शार्ङ्गरवः मिश्रः प्रधानः (leader) येषां ते headed by S. जगद्धर, commenting on Māl. i, offers the two following explanations of मिश्र, which, however, are not applicable here: 'मिश्राः **वेदान्तवेदिनः** । यद्वा मिश्राः **पूज्याः** । पूज्ये मिश्रपदं नित्यं बहुवचनान्तम् । मरीचिमिश्रैर्दक्षेणेति विष्णुपुराणात्.' iv. 4. 18—हस्तिनापुरगामिणः—Note the anachronism here. The city Hastināpura (the Mbh. calls it Hāstinapura) received its name, according to the Mbh. from King Hastin, who was the great grandson of Bharata, son of Śakuntalā (**भरतः**-सुमन्युः-सुहोत्रः-**हस्ती**). It was in fact Hastī who founded this city on the western bank of the Ganges. 'सुहोत्रः खलु इक्ष्वाकुकन्यामुपयेमे सुवर्णां नाम तस्यामस्य जज्ञे हस्ती । **य इदं हास्तिनपुरं स्थापयामास** । एतदस्य हास्तिनपुरत्वम्' आदिपर्व 63. 37. Williams says Hastināpura was the ancient Delhi; but that is not correct. Ancient Delhi was called Indraprastha. The reading हस्तिनापुरगामिनः found in almost all printed texts, is incorrect, as 'कुमति च' पा. 8. 4. 13 (कवर्गवत्युत्तरपदे प्राग्वत् i. e. नस्य णः । हरिकामिणौ । हरिकामाणि । हरिकामेण) causes the change of न to ण. Pāṇini's '**प्रष्ठोऽग्रगामिनि**' can be accounted for as 'निपातनात् साधुः.' For that it is not necessary to include गामिन् in the

क्षुद्रादिगण, as it is not specifically mentioned therein. iv. 4. 19–5 ब्दाय्यन्ते lit. are made to produce noise i. e. they are called and they respond. शब्दायते is a denominative from शब्द in the sense of 'to create noise', formed according to 'शब्दवैरकलहाभ्रकण्वमेघेभ्यः करणे' पा. 3. 1. 17 (एभ्यः कर्मभ्यः करोत्यर्थे क्यङ् स्यात् । शब्दं करोति शब्दायते । सि. कौ.) iv. 4. 24— शिखामज्जिता bathed overhead. शिखायां मज्जिता मज्जनं स्नानं कारिता । अथवा मज्जितं मज्जः शिखायाः मज्जः the immersion of the hair. स सञ्जातः अस्याः. It will be remembered that Hindu ladies bathe overhead only on auspicious occasions. Williams' 'शिखामार्जिता' means 'with the hair combed and cleaned' and is not good. For, cleaning and combing of the hair are an usual affair, but शिखामज्जिता becomes a characteristic adjective on the present occasion. प्रतिष्ठिताः नीवाराः हस्तेषु यासां having wild rice placed in their hands. It will be noticed that प्रतिष्ठित is superfluous. नीवारहस्ताभिः would have served the purpose. Williams translates प्रतिष्ठिताः by 'consecrated'. But this sense is unwarranted and seems to have been resorted to somehow to account for the use of the word. The nīvāra grains represent the modern akṣatās, which are thrown on the head in conferring blessings. iv. 4. 25—स्वस्ति इति वाचनं स्वस्तिवाचनम् reading, uttering or pronouncing a benedition. स्वस्तिवाचनं विद्यते यासां ताभिः । स्वस्तिवाचन + ठन् (इक) those that pronounce benedictions. Other ways of explaining this compound are स्वस्तिवाचनाय हिताभिः suitable or fit to pronounce blessings; स्वस्तिवाचने नियुक्ताः ताभिः authorised to pronounce etc. iv. 4. 29–महादेवी the great or chief queen. Śakuntalā really had no claim for this title. But if the king conferred it on her, it would surely show his high regard (बहुमानः) (R). देवी also had a technical sense. Note 'देवी कृताभिषेकायामितरासु च भट्टिनी ।' अमरः. iv. 4. 32—गौतमीवर्जम् = गौतमीं वर्जयित्वा. वर्जम् is what is called a णमुल् or gerund in अम्. A noun in the accusative may be compounded with a gerund in अम्, when haste (परीप्सा) is implied, according to 'द्वितीयायां च' पा. 3. 4. 53 (परीप्सायामित्येव । यष्टिग्राहं = यष्टिं गृहीत्वा युध्यन्ते । लोष्टग्राहम्). The clause about परीप्सा is considered to be प्रायिक or only generally true i. e. the implication of haste is not in every case necessary e. g. the present गौतमीवर्जम्. iv. 4. 33—सुखमज्जनम्, besides the literal sense of a happy bath, also suggests immersion in happiness. iv. 4. 40.—दुर्लभमिदानीम्–This is a very pathetic sentence. The tears that Śakuntalā sheds after this are quite natural. iv. 4. 42–उचितं...रोदितुम्–Such construction has been noted before. iv. 4. 45—आभरणोचितं–This compliment to Śakuntalā's beauty is appropriate in Priyaṁvadā's mouth. विप्रक्रियते is marred. The reading विप्रकार्यते is to be accounted for by understanding स्वार्थे णिच्. iv. 4. 50—मानसी सिद्धिः mental creation. Gautamī asked whether Kāśyapa had created those ornaments mentally by the power of his penance. iv. 4. 51, 52—

वनस्पतिभ्यः from lordly trees. वनस्य पतिः वनस्पति, स् being inserted, according to 'पारस्करप्रभृतीनि च संज्ञायाम्' पा. 6. 1. 157 (एतानि च ससुट्कानि निपात्यन्ते नाम्नि । पारस्करः । किष्किन्धा...वनस्पतिः ।).

Stanza 5 Construe:—केनचित् तरुणा माङ्गल्यम् इन्दुपाण्डु क्षौममाविष्कृतम् । केनचित् चरणोपभोगसुलभः लाक्षारसः निष्ठ्यूतः । अन्येभ्यः आपर्वभागोत्थितैः किसलयोद्भेदप्रतिद्वन्द्विभिः वनदेवताकरतलैः आभरणानि नः दत्तानि । (शार्दूलविक्रीडित)

माङ्गल्यम् auspicious. This is explained in three ways: (i) मङ्गलम् auspicious. मङ्गलमेव माङ्गल्यम् like, चतुर्वर्णमेव चातुर्वर्ण्यम्. (ii) मङ्गलमेव माङ्गलम् (a blessing), like प्रज्ञ एव प्राज्ञः. माङ्गले साधु माङ्गल्यम् good for blessing i. e. promoting it, auspicious. (iii) मङ्गले साधु मङ्गल्यम् । मङ्गल्यमेव माङ्गल्यम् स्वार्थे अण्. क्षुमायाः विकारः क्षौमम् a silken garment. चरणोपभोगः the enjoyment by i. e. the use of the feet. सुलभ easy to obtain; hence, that which can be easily used; hence, fit, suitable. Note that in the final meaning the sense of लभ् is completely lost. The reading चरणोपरागसुभगः means excellent for colouring or dying the feet with. लाक्षारसः lac juice. This was a kind of red dye, largely used by women as an article of decoration, especially for painting their feet and lips. It is said to be obtained from the cochineal insect and from the resin of a particular tree. निष्ठ्यूतः lit. spit out, then, secondarily, exuded. पर्वणो भागः पर्वभागः तत्पर्यन्तम् आपर्वभागम् up to the region of the joint (which in the present case was the wrist); आपर्वभागम् उत्थितैः protruded as far as the wrist. The sylvan deities had stretched out their hands as far as the wrist in order to present the ornaments to the ascetic boys. The palms of their hands being extremely red rivalled with (प्रतिद्वन्द्विन्) the delicate sprouts (किसलयः—यम्) of trees. For the redness of the kisalayas vide *supra* i. 21. Note that किसलयोद्भेदः = उद्भेदयुतानि or उद्भिन्नानि किसलयानि, according to a Sanskritism already noted. For a similar expression note 'घ्राणकान्तमधुगन्धकर्षिणीः **पानभूमिरचनाः** प्रियासखः । अभ्यपद्यत स वासितासखः पुष्पिताः कमलिनीरिव द्विपः ' R. 19. 11, where पानभूमिरचनाः = रचिताः पानभूमयः. The reading तत्किसलयो॰ unnecessarily brings in तत् and has, therefore, to be rejected.

iv. 5. 2—अभ्युपपत्तिः favour or condescension (of the trees in yielding up those ornaments). Note that नारद refers to this अभ्युपपत्ति as वनस्पतिसेवा. This shows the attitude of the two towards the phenomenon. While Priyaṁvadā thought it a favour, Nārada looked upon it as service to Kāśyapa, for he was fully aware of the sage's great prowess which could easily demand such service from the trees. iv. 5. 6—अभिषेकाय अवतीर्णाय who has descended (to the river) for his bath. Many editions have 'अभिषेकोत्तीर्णाय', evidently because shortly afterwards स्नानोत्तीर्ण Kāśyapa makes his appearance. But that reading

should be rejected. The two pupils were out for bringing these ornaments from the trees. They, therefore, could not have known whether Kāśyapa was स्नानोत्तीर्ण or not. It appears they had been ordered to bring flowers from trees while the sage was going down for his ablution and during the time the pupils took to bring those ornaments Kāśyapa finished his bath and came up. The pupils therefore rightly refer to him as अभिषेकावतीर्ण. iv. 5. 10—अनुपभुक्तभूषण: one who has not used ornaments. Such use of उपभोग occurs above in चरणोपभोग. चित्रकर्मपरिचयेन by our acquaintance with the art of painting. Note the girls have had a liberal education. They know the art of painting. चित्र...चयेन is also explained as 'by our acquaintance with paintings or pictures.' This is not good. The word कर्म becomes superfluous in this case.

Stanza 6 Construe :—शकुन्तला अद्य यास्यति इति हृदयम् उत्कण्ठया संस्पृष्टं, कण्ठः स्तम्भितबाष्पवृत्तिकलुषः, दर्शनं चिन्ताजडम्। अहो अरण्यौकसः मम तावत् स्नेहादीदृशं वैक्लव्यम्, गृहिणः नवैः तनयाविश्लेषदुःखैः कथं नु पीड्यन्ते। (शार्दूलविक्रीडित)

This is one of the most beautiful stanzas in this Act and for the matter of that in the whole play. The sentiments expressed therein are so homely that the stanza appeals to every one of the readers. यास्यति—Note the use of the future. The mere thought that Śakuntalā was to go filled the sage's heart with anxiety. कलुष: troubled, choked, indistinct in its utterances. Kāśyapa almost felt inclined to shed tears. But he suppressed them in his throat, which consequently was choked. दर्शनम् perception. This refers to the perception of all senses and not merely to that of the eyes. Owing to anxiety the perception of his senses was paralysed (चिन्ताजड). Or दृश्यते ज्ञायते अनेनेति दर्शनमिन्द्रियम्। जात्येकवचनम् my senses are paralysed. वैक्लव्यम् distress, affliction. Kāśyapa was surprised at his own emotion (अहो). He thought he was above all such things, as a sage living in a forest (अरण्यमोकः निवासस्थानं यस्य). But he could not escape from the demands of human nature. And Kālidāsa's skill lies in depicting that this was so. कथं नु—Kāśyapa could not form any idea of the extent of the grief of the householders, when his own was so unexpectedly great. He, therefore, wanted to know how (कथम्) they are tormented. This means he was of opinion that their grief must have been excessive indeed. अरण्यौकसः is meant as a contrast for गृहिणः. नवैः is significant. The householders are not pained on every occasion their daughters go to their husbands. That happens only when such grief is fresh (नव) i. e. experienced for the first time. तनया is also significant. With the householders it is a question of their

daughters, born from their own flesh aud blood. With Kāśyapa the girl was merely one found in the forest. In this connection it is pertinent to note why Śakuntalā was so called. Vide म. भा. आदिपर्व 93 निर्जने तु वने यस्माच्छकुन्तैः परिवारिता। शकुन्तलेति नामास्याः कृतं चापि ततो मया ॥ 25 '. Read also 'मेनकापि च तं गर्भं विमुच्य गहने वने । शक्रलोकं समापेदे न प्रोक्षत पुनर्नृप ॥ 40 शकुन्तैरथ गर्भोऽसौ ररक्षे पृथिवीपते । अतः शकुन्तला नाम नृपेयं वरवर्णिनी ॥ 41 कण्वस्तु सुमहातेजाः कन्यां वीक्ष्य वने स्थिताम् । अनुकम्प्य स्वसुतात्वे कल्पयामास सुन्दरीम् ॥ 42 ' पद्मपुराण स्वर्गखण्ड अध्याय 1. The figure in the stanza is अंथापत्ति.

vi. 6. 3–परिधत्स्व...क्षौमयुगलम्. This sentence gives rise to an interesting question. What are the two silken garments that the friends ask Śakuntalā to wear? One is at first inclined to think that the two garments, which usually form a lady's dress viz. the *sari* and the blouse are meant here. If this were so, it would mean Śakuntalā got up and dressed herself in the *sari* and the blouse on the stage in full view of the audience. It is, however, not possible that Kālidāsa, with his highly cultured tastes and fine susceptibilities, would make Śakuntalā change her garments on the stage. What, then, were the two garments that she wears in the presence of the audience? We think they were a shawl and a veil. The shawl was worne round the body in the way Hindu ladies wear it in modern days and the veil was worne over the head somewhat like the net-like piece of cloth worne by some Catholic Indian Christian women. Thus, when Śakuntalā went to Duṣyanta's court, she was dressed in two barks, which served the purpose of a sari and a blouse. Her body was further covered in a shawl and her face obscured by a veil.
iv. 6. 6–आनन्दपरिवाहिणा overflowing with joy. Kāśyapa seemed to pour out joy with his affectionate glances. आचारम् the custom; then customary obeisance, because it is the custom to salute the elders. Do we not require a stage direction, '(वन्दति)', after Śakuntalā's 'तात वन्दे'?

Stanza 7 Construe :—शर्मिष्ठा ययातेरिव, भर्तुः बहुमता भव । त्वमपि सा इव पूरुं, सम्राजं सुतमवाप्नुहि । (अनुष्टुभ्)

The benediction conveyed in this stanza is highly significant. Śarmiṣṭhā was the youngest wife of Yayāti and had been married according to the Gāndharva form. Though having many seniors to share her husband's affection, she rose to be the chief queen owing to her virtues. Kāśyapa blesses Śakuntalā to become so. Further, Śarmiṣṭhā was the mother of Pūru, who succeeded Yayāti and became a universal monarch. Kāśyapa blesses Śakuntalā also to

have such a son. Gautamī understood all this significance of the blessing and remarked that it was really a boon, which was bound to prove true and for which the giver was in a sense a kind of guarantee, and not merely a benediction, which was nothing else than a declaration of pious desires. For the story of ययाति, his queen शर्मिष्ठा and her famous co-wife देवयानी read म. भा. आदिपर्व 70–87.

iv. 7. 2–अग्नीन् refers to the three fires of an Agnihotrin, called गार्हपत्य, आहवनीय and दक्षिण. A question that arises here is this: Kāśyapa was a perpetual celibate. He, therefore, could not be an Agnihotrin. A Brahmacārin is not allowed to have these fires. Whence could then the sacrificial fires be there ? The answer is that though Kāśyapa himself had nothing personally to do with those sacrificial fires, there were other sages who were Agnihotrins in the penance-grove and who performed sacrifices and maintained the three sacred fires.

Stanza 8 Construe:—अमी वेदिं परितः क्लृप्तधिष्ण्याः समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः हव्यगन्धैः दुरितम् अपघ्नन्तः वैतानाः वह्नयः त्वां पावयन्तु । (त्रिष्टुभ्)

धिष्ण्य:–ष्ण्यम् a place or abode. The three fires had their places assigned (क्लृप्त) to them around the altar. The sacrificial (वैतान) fires are often said to dispel sin by means of the odours of the oblations. Compare R. 1. 53; 13. 37.

प्रदक्षिणं करोति goes round (the fires). This is what is called pradakṣiṇā or reverential circumambulation round an object of worship. It is so called because the round has to be begun from the right of the object of reverence, or because the the worshipper commences it by putting that object to his right. The the stage-direction ' ऋक्छन्दसा आशास्ते ' is useless. Stage-directions are meant for giving instructions to the actors to go through certain *actions*. This one is merely an explanation inasmuch as it tells us that the stanza is in a Ṛgvedic metre and that it contains a benediction (R). If this one were necessary, why should we not have ' अनुष्टुभा आशास्ते ' to precede stanza 6 ? The direction, therefore, is better dropped. An explanation may, however, be offered to justify its existence. What the stage-direction means is that the actor is to repeat the stanza in the way in which Ṛgvedic stanzas are repeated i. e. with the proper accents and that he is to raise his his hands while repeating it in order to show that he is blessing Śakuntalā. The poet wanted this to be done in order to give the benediction an air of solemnity. The metre of the stanza is Triṣṭubh. But it is not of the regular form of that

metre generally found in the Ṛgveda. The present stanza is compounded of two varieties of Triṣṭubh viz. Vātormī and Śālinī, the first and the third pādas resembling Vātormī and the second and the fourth Śālinī. Each line contains eleven syllables, which is characteristic of the Vedic Triṣṭubh. Williams remarks that Kālidāsa here seems to have endeavoured to imitate the Vedic metre. But accustomed as he was to the strictness of the later Sanskrit metres, his attempt to imitate the Vedic rhythm, wherein greater liberty was allowed, has resulted in a stanza, too irregular to come under any of the classical metres and at the same time too regular for a Vedic hymn.

Stanza 9 Construe :—युष्मासु अपीतेषु या प्रथमं जलं पातुं न व्यवस्यति, या प्रियमण्डनापि भवतां स्नेहेन पल्लवं नादत्ते, वः आद्ये कुसुमप्रसूतिसमये यस्याः उत्सवः भवति, सा इयं शकुन्तला पतिगृहं याति । सर्वैः अनुज्ञायताम् । (शार्दूलविक्रीडित)

This stanza beautifully pictures the affection that existed between Śakuntalā and the trees. Śakuntalā never thought of drinking water first when the trees were unwatered (अपीत). Though fond of decoration, as young girls naturally are, she would never pluck their sprouts. And when trees first put forth flowers, it was a festival to her. अपीतेषु–This is a peculiar form, similar to विदितः in Ki. 1. 1 ' स वर्णिलिङ्गी विदितः समाययौ '. Such forms are generally accounted for as follows: (i) पीतं =पानम्, according to ' नपुंसके भावे क्तः'. पीतमस्ति येषां ते पीताः (पीत + अच् according to ' अर्शआदिभ्योऽच् ' पा. 5. 2. 127) those that have had a draught. न पीताः अपीता तेषु (नञ्तत्पुरुषः). This we do on the authority of Patañjali, who in his Mahābhāṣya says ' अकारो मत्वर्थीयः । विभक्तमेषामस्तीति विभक्ताः । पीतमेषामस्तीति पीताः ।' (ii) The same authority offers another explanation when he says ' विभक्तधनाः विभक्ताः । पीतोदकाः पीताः. ' This means that in such forms the second member of the compound is lost (उत्तरपदलोपः). In the present case पीताः, therefore, is equal to पीतजलाः (पीतं जलं यैः). What is really drunk is water, but that being easily comprehended, the quality of being drunk is metaphorically transferred to the trees who drink. Thus, instead of पीतजलाः तरवः we have पीताः तरवः and then न पीताः अपीताः. Note कैयट on the above Bhāṣya: ' गम्यमानस्य अप्रयोग एव लोपोऽभिमतः । ' विभक्ता भ्रातर ' इत्यत्र धनस्य यद्विभक्तत्वं तद् भ्रातृषूपचर्यते । ' पीतोदका गाव ' इत्यत्रापि उदकस्य पीतत्वं गोष्वारोप्यते '. (iii) A third way is to regard it as an instance of कर्तरि क्तः or the use of the past *passive* partciple termination to signify an *active* sense. Such कर्तरि क्तः is available in the case of roots implying motion, of intransitive roots generally and of the roots श्लिष् etc, according to ' गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च ' पा. 3. 4. 72 (एभ्यः कर्तरि क्तः स्यात् भावकर्मणोश्च । गङ्गां गतः ।

गङ्गां प्राप्तः । ग्लानः सः । लक्ष्मीमाश्लिष्टो हरिः । शेषमधिशयितः । वैकुण्ठमधिष्ठितः । शिवमुपासितः । हरिदिनमुपोषितः । राममनुजातः । गरुडमारूढः । विश्वमनुजीर्णः । पक्षे प्राप्ता गङ्गा तेनेत्यादि सि. कौ.). But पा–पिब् does not fall within the province of this rule. So we have to suppose that पा is either गत्यर्थक by saying that जलं पिबति = जलं मुखे नयति or जलमुदरे गमयति, or that it is intransitive by bluntly ignoring its transitive character (कर्मणोऽविवक्षितत्वात्) on the authority of 'धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात् । प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया' quoted in सि. कौ. on पा. 7. 1. 7. पीत would then be active and mean ' one who has drunk ' instead of ' one who is drunk', which is its proper sense.

iv. 9. 1–कोकिलरवं सूचयित्वा suggesting to the audience by certain gesticulations that he heard the note of a cuckoo.

Stanza 10 Construe :—इयं शकुन्तला वनवासबन्धुभिः तरुभिः अनुमतगमना [वर्तते] । यतः कलं परभृतविरुतम् एभिः ईदृशं प्रतिवचनीकृतम् । (अपरवक्त्रा)

Kāśyapa was a clever man. He knew how to interpret the note of the cuckoo that cooed immediately after he had made the appeal to the trees. He at once pronounced that it was an answer from the trees to his appeal, sanctioning Śakuntalā's departure. ईदृशम् of this kind, of this import viz. that Śakuntalā is अनुमतगमना by them.

iv 10. 1–आकाशे in the air. This means that the voice comes from the air, the sylvan deities who, as we shall see from the next speech of Gautamī, pronouce the stanza not being visible.

Stanza 11 Construe —कमलिनीहरितैः सरोभिः रम्यान्तरः, छायाद्रुमैर्नियमितार्कमयूखतापः, कुशेशयरजोमृदुरेणुः अस्याः पन्थाः शान्तानुकूलपवनश्च शिवश्च भूयात् । (वसन्ततिलका)

This stanza is pronounced by the wood-land deities, who wish a happy journey to Śakuntalā. It is important from the point of view of the poet's idea of what a good road meant in his days. We can thus easily see that the P. W. Department of Duṣyanta was working in a very efficient manner. भूयात् shows आशंसा or blessing or hope. What is predicated of the road or hoped for Śakuntalā by the deities is शान्तानुकूलपवनत्व and शिवत्व. This is clear from the two चs used. The other three adjectives represent accomplished facts and thus cannot enter into the विधान or आशंसा. कुशे...रेणुः (i) कुशेशयरजः इव मृदुः रेणुः यस्मिन्. The dust on the road was soft like the pollen of lotuses. This shows that travellers walking were not in any way troubled. This explanation is consistent with the efficiency of the officers in charge of the road, whose care it has been to make it रम्यान्तर and नियमितताप. (ii.) ०रजसा मृदुः रेणुः यत्र. The dust was mixed with the pollen and hence soft. This implies that the entire road was lined with

lakes possessing an abundance of lotuses. But this goes against line 1. (iii) रज एव मृदुः रेणुः यत्र. This also shares the same fate as ii. Rāghava's way of taking all the five adjectives as entering into the आशंसा is to be rejected for obvious reasons.

iv. 12. 2—समवस्था is here=समाना अवस्था a similar condition.

Stanza 12 Construe :—मृगाः उद्गलितदर्भकवलाः, मयूराः परित्यक्तनर्तनाः, अपसृतपाण्डुपत्राः लताः अश्रूणि मुञ्चन्ति इव । (आर्या)

With her poetical instinct Priyaṁvadā rightly points out to Śakuntalā that the whole penance-grove is moved at the impending (उपस्थित) separation from their loved Śakuntalā. The deer have dropped down (उद्गलित) their mouthfuls of darbha grass. The peacocks give up their much cherished dance and the creepers seem to shed tears under the guise of the pale leaves that are falling down. Compare 'नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान् विजहुर्हरिण्यः । तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्रुदितं वनेऽपि ' R. 14. 69.

iv. 12. 7–समाने उदरे शयिता सोदर्या a sister. सोदर्यास्नेहम् is better than सोदर्यस्नेहम्, because the former is more definite. Vide i. 17. 10 *supra.* iv.12. 10–बाहा is the same as बाहुः arm.

Stanza 13 Construe :—मया तवार्थे प्रथममेव संकल्पितम् आत्मसदृशं भर्तारं त्वं सुकृतैर्गता । इयं नवमालिका चूतेन संश्रितवती । संप्रति अहमस्यां त्वयि च वीतचिन्तः । (वसन्ततिलका)

Kāśyapa was anxious for the marriage of two sisters viz. Śakuntalā and the creeper Vanajyotsnā. They have now each secured a husband worthy of herself. He is, therefore, now free from anxiety (वीतचिन्तः). संकल्पितम् planned, contemplated or thought of. What the sage had already thought of was not Duṣyanta, but a husband worthy of her.

iv. 13. 3–निक्षेपः deposit. iv. 13. 4–अयं जनः–This is a very pathetic sentence. iv. 13. 6–अनसूये–This address to Anasūyā is significant. It shows Kāśyapa knew the character of the girls fully. Anasūyā was, if not elderly, at least of an elderly temperament. It was therefore most improper for her to shed tears in that way. It was really the business of the two friends to steady (स्थिरीकर्तव्या) Śakuntalā. ननु conveys a gentle censure to both of them. iv. 13. 11–अनघः प्रसवः यस्याः whose delivery is safe ; safely delivered. Note the sister's affection Śakuntalā has for the doe. There is also a very good human touch in the sentence. When some one is pregnant, ladies always grow very anxious about safe delivery. Further significance also attaches to the sentence. Śakuntalā herself is in a delicate condition. It is;

therefore, natural that she should grow anxious about another who was similarly situated. iv. 13. 15–सज्जते from सस्ज् 1 U. to cling. सज्ज–सजति also has the same sense.

Stanza 14 Construe :—यस्य कुशसूचिविद्धे मुखे त्वया व्रणविरोपणम् इङ्गुदीनां तैलं न्यषिच्यत, सः अयं श्यामाकमुष्टिपरिवर्धितकः पुत्रकृतकः मृगः ते पदवीं न जहाति। (वसन्ततिलका)

Śakuntalā's pet fawn began to cling to her garment. Kāśyapa waxed poetical over the fact. He said the fawn did not want Śakuntalā to go away and was hence standing in her path. The description of the deer that Kāśyapa gives is meant to recall Śakuntalā's motherly affection for him. व्रणविरोपणम् which makes the wound grow (towards cure); healing the wound; sore–healing. श्यामाक०–The deer could not eat on account of his mouth being pricked with pointed darbha grass. Śakuntalā, therefore, had to feed him with handfuls of Śyāmāka grains from her own hands. क signifies अनुकम्पा. The young deer deserved pity in this state. पुत्रकृतकः an adopted child. Explain the form grammatically as (i) कृतकश्च (artificial, hence, adopted) असौ पुत्रश्च कृतकपुत्रः or पुत्रकृतकः. This we get by including कृतक in the कडारादि. Note 'कडाराः कर्मधारये' पा. 2. 2. 38 (कडारादयः शब्दाः कर्मधारये वा पूर्वं प्रयोज्याः। कडारजैमिनिः। जैमिनिकडारः). Rāghava is wrong in saying that कृतक is put after पुत्र, according to 'वाहिताग्न्यादिषु'; for that rule, we have already seen, applies to Bahuvrīhis alone. (ii) पुत्रः कृतः पुत्रकृतः। सुप्सुपेति समासः। स एव पुत्रकृतकः। स्वार्थे कन्. (iii) न पुत्रः अपुत्रः। अपुत्रः पुत्रः संपद्यमानः कृतः पुत्रीकृतः or पुत्रकृतः। स्वार्थे कन्. The ई in पुत्रीकृतः is dropped according to 'श्रेण्यादयः कृतादिभिः' पा. 2. 1. 59. e. g. श्रेणीकृतः, पूगकृतः etc. This is, however, defective, because पुत्र is not found in the श्रेण्यादि and it is not an आकृतिगण.

iv. 14.3,4–अचिरप्रसूतया...एव—Construe एव with विना. The sentence means the young deer is habituated to separation from loved relatives from his very birth. He has been brought up even (एव) without his mother. So he should not mind Śakuntalā's departure so much. Father Kāśyapa is sure to take care of him in Śakuntalā's absence.

Stanza 15 Construe :—उत्पक्ष्मणोः नयनयोः उपरुद्धवृत्तिं बाष्पं स्थिरतया विहतानुबन्धं कुरु। अलक्षितनतोन्नतभूमिभागे अस्मिन् मार्गे ते पदानि विषमीभवन्ति खलु। (वसन्ततिलका)

Kāśyapa saw that Śakuntalā was continuously shedding tears, while walking. The ground was uneven. Śakuntalā could not observe the depressed and elavated portions thereof (नतोन्नतभूमिभागाः), as the function (वृत्तिः) of her eyes was obstructed by the tears. The sage, therefore, advised her to stop the continuity (अनुबन्धः) of her

tears. He probably never expected that the tears themselves would cease. उद्गतानि पक्ष्माणि ययोः whose eye-lashes are turned up. The propriety of this adjective is : Up-turned eyelashes mean the eyes remain full of tears. For, unless the eyelashes come down and the eyes wink, tears do not fall on the ground. उत्पक्ष्मणाः, therefore, serves the purpose of showing that the eyes were not cleared of tears, which consequently obstructed their operation. विषमीभवन्ति became uneven. Śakuntalā was stumbling.

iv. 15. 1-उदकान्तं मर्यादीकृत्य ओदकान्तम् (आ + उदकान्तम्) as far as the water's brink. This is an अव्ययीभाव compound. इति श्रूयते it is thus laid down or enjoined (in the Śruti). iv. 15. 3-क्षीरप्रधानः वृक्षः क्षीरवृक्षः. This is a name of the four trees न्यग्रोध, उदुम्बर, अश्वत्थ and मधूक. They are so called because they yield a resinous milky juice from their barks. iv. 15. 10-दुष्करं...करोमि I certainly am doing what is hard to do. Śakuntalā here compares herself with the Cakravākī and wants to show she is worse than that bird. The Cakravākī was separated from her mate by only a lotus-leaf. The separation by its very nature could not be of long duration. Yet the bird was crying in distress (आतुरा). Śakuntalā on the other hand was separated from her lover by a long distance. Her separation had lasted for months together. She was yet apparently not much in distress. What she herself was doing viz. living in separation and at a distance from her lover for months, was, she thought, difficult for any other woman to do. For similar idea and phraseology compare ' **अतिदुष्करकारिणी** खलु अहं या ईदृशमपि आर्यपुत्रं पश्यन्ती अद्यापि जीवितं **न** परित्यजामि । ' नागानन्द v; ' **दुष्करं कृतवान्** रामो हीनो यदनया प्रभुः । धारयत्यात्मनो देहं **न** शोकेनावसीदति ॥ ' रामायण सुन्दरकाण्ड 15. 53; **वासवदत्ता**-हला प्रियस्ते भर्ता । **प्रभावती**-आर्ये न जानामि, आर्यपुत्रेण विरहिता उत्कण्ठा भवामि । **वासवदत्ता**-(आत्मगतम्) **दुष्करं खलु अहं करोमि** । इयमपि नामैवं मन्यते । - स्वप्नवासवदत्त Act iii; also प्रतिमा नाटक iv. 12. Williams reads 'इति' after ' करोमि ' and understands the sentence to be a call to her mate by the Cakravākī, thus ' Hard (is the lot) I suffer ', remarking that ' दुष्करं करोमि ' in this sense is somewhat peculiar. This is bad. What does Śakuntalā mean in that case by pointing out the Cakravākī to her friends and repeating the cry of the bird which, we must suppose, she fancies she hears ? What is she driving at ? Nothing is told to us. Besides with Williams' meaning Anasūyā's ' मा **एवं** मन्त्रयस्व ' will have no purpose. एवं is clearly meant to stand for Śakuntalā's condemnation of herself, suggested in ' दुष्करं...करोमि '. Anasūyā means to say Śakuntalā has really no reason to condemn herself. Even (एषा **अपि**) the proverbially devoted Cakravākī passes the night grown longer (दीर्घतर) through grief, because she is supported in her heavy sorrow

of separation by the tie of hope (आशाबन्धः). Similarly, Śakuntalā also passed her days of separation, because she had the hope of being united with her lover afterwards. There was nothing दुष्कर about it. This whole scene with the Cakravākī is suggestive of future events. When Śakuntalā observed the bird separated from her mate and crying, she probably felt a strange presentiment of what was in store for her. There were the विरह and the गुरु दुःख thereof. There was the आशाबन्ध, created by what Aditi must have told Śakuntalā on the Hemakūṭa. And who will not say that she really did a दुष्कर thing in silently passing those trying years that followed her rejection in the absence of her husband in the way she did ?

Stanza 16 Construe :—एषापि प्रियेण विना विषाददीर्घतरां रजनीं गमयति । आशाबन्धः गुरु अपि विरहदुःखं साहयति । (आर्या)

The Cakravāka (ruddy goose) couple is considered to be a pattern of constancy and conjugal affection. The convention is that at night the male and the female become separated. This happens, we are told, on account of a curse pronounced upon them by Rāma at whose grief during separation from Sītā these birds are said to have laughed. For references to them vide *inter alia* Ku. 5. 26; R. 3. 24; 8. 56; V. iv. 20; M. v. 9; Me. 84. For an idea similar to that in the second half of the stanza compare '**आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां । सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥**' Me.9; '**आशातन्तुर्न च कथयनात्यन्तमुच्छेदनीयः** । प्राणत्राणं कथमपि करोत्यायताक्ष्याः स एव ॥' Māl. ix. 29; 'किन्तु तादृशमनुरागं दृष्ट्वा **शक्यमाशाबन्धेन** आत्मानं धारयितुम्' V. iii.

Stanza 17 Construe :—अस्मान् संयमधनान् आत्मनः उच्चैः कुलं च त्वयि अस्याः कथमपि अबान्धवकृतां तां स्नेहप्रवृत्तिं च, साधु विचिन्त्य त्वया इयं सामान्यप्रतिपत्तिपूर्वकं दारेषु दृश्या । अतः परं भाग्यायत्तम् । तद् वधूबन्धुभिः न खलु वाच्यम् । (शार्दूलविक्रीडित)

This is a very characteristic and clever message that Kāśyapa sends to Duṣyanta. संयमधनान्–Various are the suggestions which this word is likely to throw out. (i) Our wealth lies in self-control. We have, therefore, no worldly riches to make you rich presents, or provide Śakuntalā with a suitable dowry. But let not this fact go against Śakuntalā and result in ill treatment to her. (ii) We generally are self-controlled. But if once our ire is excited, as is likely to be the case, if Śakuntalā is mal-treated, it will not be well with you. For, as you probably know, we posses गूढं दाहात्मकं तेजः, of which, please, beware. (iii) As we are self-controlled, there is no likelihood of our getting angry with you, even if you do not behave properly towards Śakuntalā. The poor girl will, therefore, be helpless, having nobody to seek redress from. So, please, look upon her at least with the

ordinary or common respect (सामान्यप्रतिपत्तिः) due to all your wives. (iv) You have married her without my consent. You are perhaps afraid of my anger. I, therefore, want to tell you that I am संयमधन and as such have approved of your action. (v) Our great powers and our penance are well-known. With all those we are संयमधन. You will thus see that we are the more worthy to be respected by you for this. उच्चैः कुलम्-This suggests that to mal-treat Śakuntalā would not in any way be worthy of his exalted pedigree. The second line is a beautiful example of the love that exists between a couple married according to a real Gāndharva form. In our present day marriages among the Hindus the bride is scarcely in a position to know what love means. The love that she comes to entertain for her husband later on is thus बान्धवकृत, though it may be and generally is actually as great as that in a Gāndharva marriage. Though all these things are clearly in favour of a special kind of treatment for Śakuntalā, Kāśyapa asks for merely common respect. Because as he himself points out 'Further than this depends upon fate.' It should he noted that in spite of the modest tone of Kāśyapa's message, what he seems specially to bring to the king's notice is the fact that all the circumstances connected with Śakuntalā's marriage demand a special treatment for her and though he pleads for merely ordinary honour, his meaning is clear enough. The stanza becomes very pathetic in view of future events. Śakuntalā deserved special honour and yet Kāśyapa asked for merely ordinary one, even which alas! was denied her! Some split up the third line as सा मा अन्यप्रतिपत्तिपूर्वकम् etc. you should not regard her with the honour of another i. e. you should pay her some special honour. This is bad, as it directly contradicts the fourth line and the splitting up of सामान्य into सा मा अन्य is not Kālidāsian. Besides a definite demand for special honour spoils the whole beauty of the stanza.

iv. 17. 2—लौकिकं (that which belongs to the world i. e. its ways) जानन्ति ते लौकिकज्ञाः. iv. 17. 3— न खलु...नाम—Though Śārṅgarava pays this compliment to his preceptor, it looks as if the poet meant the remark to be understood as being antobiographical. There is, indeed, nothing under the sun which the poet does not seem to know.

Stanza 18 Construe:—गुरून् शुश्रूषस्व, सपत्नीजने प्रियसखीवृत्तिं कुरु, भर्तुः विप्रकृतापि रोषणतया [तस्य] प्रतीपं मा गमः, परिजने भूयिष्ठं दक्षिणा भव, भाग्येषु अनुत्सेकिनी [भव]। एवं युवतयो गृहिणीपदं यान्ति। वामाः कुलस्य आधयः [भवन्ति]। (शार्दूलविक्रीडित)

The advice given by Kāśyapa to Śakuntalā in this stanza is

well worth remembering by every young Hindu wife. Every single item of it deserves to be emphasised. The stanza is, therefore, considered to be one of the most beautiful in the play. सपत्नी०—This was specially appropriate for Śakuntalā, because she was the wife of a king and kings are बहुवल्लभाः. अनुत्सेकिनी (न उत्सेकः arrogance विद्यते यस्याः) not puffed up. गृहिणीपदम्-The position of a gṛhiṇī in ancient India was considered to be very honourable, responsible and withal important. It is easy to imagine than describe what the title gṛhiṇī connoted. Her importance in the family is well brought out in the following stanza: 'न गृहं गृहमित्याहुर्गृहिणी गृहमुच्यते । गृहं तु गृहिणीहीनं कान्तारादतिरिच्यते ॥'. वामाः the perverse, those that act in an opposite manner. आधयः the banes. The fourth line is also construed as युवतयो वामाः (प्रमदाः 'विद्याद् वामामपि स्त्रियाम्' विश्वः) कुलस्य आधयः (आलम्बनानि) सत्यः एवं गृहिणीपदं यान्ति young women, becoming the prop of their families, thus attain to etc. The reading भोगेषु for भाग्येषु is not good. भाग्येषु suggests the high position which Kāśyapa has just said is भाग्यायत्त and which he expects for Śakuntalā. भाग्येषु thus carries further the idea of the previous stanza. भोगेषु unnecessarily restricts the idea involved in भाग्येषु, which implies many more things than mere enjoyments. Compare with this stanza the एकचारिणीवृत्त occurring in वात्स्यायन's कामसूत्र 4. 1. This stanza is quoted in the साहित्यदर्पण 6 as example of उपादिष्ट, which is thus defined 'उपादिष्टं मनोहारि वाक्यं शास्त्रानुसारतः । ...184.'

iv. 18. 1–कथं वा–This appeal to Gautamī is appropriate. As an old and experienced lady she was better qualified than Kāśyapa to judge in these matters. iv. 18. 6–प्रियंवदानुसूये–All our four editions read here प्रियंवदामिश्राः. But the fact that there were only two friends and not more than two does not seem to have struck anybody. Kāśyapa's answer 'इमे etc.' is decisive and should really have made people think over the plural 'प्रियंवदामिश्राः सख्यः.' iv. 18. 7–इमे अपि–Kāśyapa's worldly wisdom is shown in his not sending the two young girls with Śakuntalā as her पाटराखीणीः. Another point to be noted is the custom of late marriages prevalent in those days With reference to Śakuntalā somebody may perhaps say that she was a Kṣatriya's daughter and to her the rule of 'marriage at eight' did not apply. But Anasūyā and Priyaṁvada were Brāhmaṇa girls and though they were of the same age as Śakuntalā, Kāsyapā did not seem to worry much about their marriage, but merely remarked they also were pradeye. iv. 18. 10–कयम्–The following are compared: मलयः = तातः, तटः = अङ्कः, चन्दनलता = शकुन्तला and उन्मूलिता = परिभ्रष्टा. लता in चन्दनलता (a delicate sandal plant) serves the purpose of making candana a

suitable upamāna for Śakuntalā by making the word feminine. It also gives candana the sense of delicacy.

Stanza 19 Construe :—अभिजनवतो भर्तुः श्लाघ्ये गृहिणीपदे स्थिता [सती], तस्य विभवगुरुभिः कृत्यैः प्रतिक्षणम् आकुला [च सती], अचिरात्, प्राची इव अर्कं, पावनं तनयं प्रसूय, [हे] वत्से, मम विरहजां शुचं त्वं न गणयिष्यसि । (हरिणी)

Though living in a forest, Kāśyapa shows himself to be a close student of human nature. He rightly points out to Śakuntalā that her fears regarding the difficulty of passing her days in his absence are unfounded. When she would go to Dusyanta and occupy the honourable position of his house-wife, every moment would bring distraction owing to various matters that would demand her attention. Then she would have a son with whom also her thoughts would be occupied. Thus amidst all these distractions and occupations she would not mind separation from her father. This is exactly what happens in the world. A young bride, when about to leave her father's house, where she has been brought up from her childhood, always thinks that she will keenly feel the separation from her parents when away from them. But what happens is that when she goes to her husband's, she has scarcely any time to think of her relatives on the father's side and is unwilling to leave her husband. अभिजनवतः (of high or noble descent) shows that the position of a gṛhiṇī to such a gentleman is of great honour, indeed. अभिजनवतः is also explained as 'possessing (many) persons (जनः) around him (अभिः)' i. e. a man of large family. The gṛhiṇī of such a man is likely to have greater responsibilities. But this is not good, for the explanation of अभिजन does not appear to be natural. अचिरात्-because Śakuntalā was about five months adavanced in her pregnancy. प्राची (the east) इव-The comparison shows that Śakuntalā's son was expected to possess the lustre of the sun and be the supporter of the world. The propriety of the adjective पावन is not quite clear. The sun may very well be looked upon as पावन (pure, holy or purifying), but what is meant by a पावन son ? Perhaps पावन indicates the son's pure and spotless life. Rāghava seems to take पावन with अर्क alone. मम goes with विरह. So विरहजाम् is a सापेक्ष compound. But we have already seen such compounds are allowed in the language. In मम विरहजाम् a sensitive critic will detect a poetical defect, called अश्लीलत्वम् or vulgarity, of the type that is found in 'चलन् डामरचेष्टितः' by both Mammaṭa and Viśvanātha ; for, the last two syllables of विरहजाम् signify a barber. यदिच्छामि—This is a very typical kind of blessing, characteristic of a loving father. It is better to leave to the imagination of the reader

what a good father hopes for his daughter. No amount of words would express it completely. It is too sacred to be defiled by being put in clumsy inadequate language. iv. 19. 7–प्रत्यभिज्ञानमन्थरः slow at recognition. iv. 19. 8–संदेहेन at (this) suspicion (regarding Duṣyanta's good faith). Śakuntalā means to say that a doubt as to whether Duṣyanta would recognise her was perfectly unfounded and it made her heart tremble. Poor girl ! iv. 19. 9–अतिस्नेहः—Compare 'स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशङ्क्यते स्नेहात् । किमु दृष्टबह्वपायप्रतिभयकान्तारमध्यस्थे ॥' नागानन्द v.1 ; 'मा गमन् मदविमूढधियो नः प्रोज्झ्य रन्तुमिति शङ्कितनाथाः । योषितो न मदिरां मृशमेषुः प्रेम पश्यति भयान्यपदेऽपि ॥' Ki. 9. 70. iv. 19. 12–अन्यत् युगम् युगान्तरम्. Yuga was a period of time corresponding to 3 hours or a prahara. The whole day was divided into 8 yugas. The first yuga extended from 6 a. m. to 9 a. m. and the second from 9 a. m. to 12 noon. Śārṅgarava wanted to point out to Śakuntalā that it was then past 9 and she should, therefore, hasten. For, if she wasted any more time, the sun would be intolerable. According to the four yugas of the actual day, the sky to be traversed by the sun was also probably divided into four divisions. युगान्तर would thus mean another division of the sky.

Stanza 20 Construe:—चिराय चतुरन्तमहीसपत्नी भूत्वा, अप्रतिरथं दौष्यन्तिं तनयं निवेश्य तदर्पितकुटुम्बभरेण भर्त्रा सार्धं अस्मिन् शान्ते आश्रमे पदं करिष्यसि । (वसन्ततिलका)

Kāśyapa suggests that Śakuntalā would return to the hermitage along with her husband when they would enter upon the vānaprasthāśrama towards the close of their life. चत्वारः अन्ताः यस्याः bounded by the four oceans. चत्वारः is here an example of Vāmana's 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' already quoted. Compare 'पौरवाणां वंशकरो दुष्यन्तो नाम वीर्यवान् । पृथिव्याश्चतुरन्ताया गोप्ता भरतसत्तम ॥ 2' म. भा. आदिपर्व 89. अप्रतिरथः an unrivalled chariot; then, an unrivalled warrior, who fights in a chariot. Compare 'He is an excellent bat'. The word may grammatically be thus explained: प्रतिगतो रथः अस्य इति प्रतिरथः a rival or an antagonist. न विद्यते प्रतिरथः यस्य. दुष्यन्तस्य अपत्यं पुमान् दौष्यन्तिः तम्. The son is yet to be born and hence the necessity of referring to to him in this way. Note that all along Kāśyapa hopes Śakuntalā's child would be a son and that he would be a great monarch. निवेश्य having married. Vide R. 11. 57 and 'निवेशः शिबिरोद्वाहविन्यासेषु प्रकीर्तितः' विश्व. निवेश्य can also be taken in the sense of 'having installed on the throne'. But the former meaning is to be preferred, first because निवेश primarily never means 'installation on the throne' and secondly because that idea is already contained in तदर्पितकुटुम्बभरेण. The young prince was first to be married and then placed upon the throne.

The old monarch afterwards retired to the forest along with his wife. Vide *infra* vii. 29; also R. 1.8;3.70; 7. 7; 19. 1; V. v.17.

iv. 20. 3,4—निवर्ततां भवान्—It is to be noted how Kāśyapa is moved on this occasion inspite of his penance. Though he reminded Anasūyā and Priyaṁvadā of their duty of steadying Śakuntalā, he himself did not seem to know his duty. And that was out of the grief and agitation of his mind. He had to be told by Śārṅgarava that he must follow the party no longer, when he saw there was no possibility of Kāśyapa's returning, though he had gone with them as far as the lake. And now Gautamī asks him to return and bid a final good-bye to his daughter, because she fears the pathetic leave-taking between the father and daughter may prolong to almost any length of time. All these incidents have a deep human touch in them and display the remarkable knowledge of human nature that the poet possessed. iv. 20. 7—तपश्चरण......कण्ठस्व—This is so natural, so characteristic of a loving daughter and therefore so beautiful !

Stanza 21 Construe :—[हे] वत्से त्वया रचितपूर्वम् उटजद्वारि विरूढं नीवारबलिं विलोकयतः मम शोकः कथं नु शममेष्यति । (आर्या)

कथं नु how possibly; it is impossible. This is an exceedingly pathetic stanza. The old man is deeply touched. Had he been younger, he would have shed copious tears ! His sigh (सनिश्वासम्) is eloquent of his grief. He at once checks himself and says 'गच्छ शिवा...सन्तु'. These words indicate deep emotion. You may go, Śakuntalā. Care not for me. I shall manage my grief somehow (R). May you fare well ! उटजद्वारि—The nīvāra offering of Śakuntalā had grown exactly at the entrance of the cottage. It would, therefore, constanly remind the sage of his daughter. How then could his grief be assuaged ? (R)

iv. 21. 5—अनसूये...चारिणी Kāśyapa's emotion here has reached its climax.His sigh again reveals it. Note he addresses Anasūyā. Priyaṁvadā he generally ignores. सहधर्मचारिणी generally means a wife. Here it is used in the literal sense of a companion in religious observance. iv 21. 9—स्नेह...दर्शिनी the course of affection veiws it thus. Really the penance-grove is not desolate or vacant (शून्य). But owing to your strong affection for Śakuntalā you think it to be so. Kāśyapa is coming to himself. He is explaining to the girls the philosophy of grief in separation. सविमर्शम् ponderingly.

Stanza 22 Construe :—कन्या परकीय एव हि अर्थः । तामद्य परिग्रहीतुः संप्रेष्य अयं मम अन्तरात्मा प्रत्यर्पितन्यास इव प्रकामं विशदो जातः । (इन्द्रवज्रा)

This stanza describes the typically Hindu attitude as regards a daughter. She is really another's property and is only guarded by the father as a trust or deposit (न्यासः). It was, therefore, natural that Kāśyapa should, after thinking over the matter, feel greatly relieved by sending his daughter to her husband. परिग्रहीता means a husband, because in the marriage ceremony he has to take his wife round (परि) the sacred fire in what is known as the saptapadī ceremony without which no Hindu marriage is complete. विशदः clear, tranquil, calm, serene.

The fourth Act of the Śākuntala is by common consent considered to be the best and there too four stanzas are regarded as surpassing all others. 'काव्येषु नाटकं रम्यं तत्रापि च शकुन्तला । तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम्.' Tastes may differ regarding the selection of these four stanzas, but generally stanzas 6, 18, 19, 22 of our Text are considered to represent these. What is the key to the great hold which the fourth Act has had on men's mind during all these years? It appears to lie in the fact that the scenes described therein are of everyday occurrence and have been depicted in such a realistic way that they make a powerful appeal to every reader. Act v and vii are in their own way masterly and show great artistic skill. But their incidents are not of common experience and their appeal is consequently not so powerful. When a poet describes scenes of everyday life and makes his characters do and say things which we ourselves would have done and said in those situations, his words go deep in our heart and create an indelible impression thereon. This is what happens in Act iv. If Śṛṅgāra or love is the predominent sentiment in the third Act, the fourth Act is dominated by Karuṇa or pathos; but even like the Śṛṅgāra in the third, the Karuṇa is here kept perfectly under control. Though tears may arise in the eyes of a sentimental reader over the parting scene between Kāśyapa and Śakuntalā, Kāśyapa himself merely sighs. A less consummate artist would have made the old sage weep.

Kāśyapa was a sage who had divine vision. Did he know of the curse and the fate that was in store for Śakuntalā at Duṣyanta's court at the time he bade her farewell? We think he did not. Though a person may be endowed with divine vision, that vision does not always and automatically reveal to him the past and the future. He has to make special effort in order to know them. And people endowed with such vision do not use it unless such use is absolutely necessary. We, therefore, think Kāśyapa was unaware of the curse

at the time of his parting with Śakuntalā. If on the other hand we were to suppose that Kāśyapa knew the curse, all the human interest in this Act would vanish entirely. Besides, the relief that Kāśyapa feels at the end of the Act gives the lie direct to such a supposition. For, how could a loving father like him feel his soul to be serene, when he knew that such great misery was in store for his daughter? Again, if he already had foreseen that Śakuntalā would be rejected, why did he not remove the root cause of it all by first sending the ring to the king? Perhaps his pre-vision also told him that the loss of the ring, the rejection etc. were all predestined owing to the inexorable Karma of Śakuntalā, with whose course he could not interfere! Then why did he become grieved at her departure and then feel calm when she was gone? Perhaps, like the famous 'गजोऽपि मिथ्या पलायनमपि मिथ्या' Kāśyapa might say that his grief and relief were also ordained by his own Karma!

We thus see that the supposition that Kāśyapa was aware of the curse even at this time brings us to absurd conclusions and deprives the Act of all its charms by making the human interest vanish and by bringing the incidents to the dead level of mechanical movements. There is, however, no objection to suppose that after the pupils had returned from Hastināpura and reported to Kāśyapa what happened there, the sage may have by his divine vision come to know the curse and the fact that Śakuntalā had been taken away by her mother Menakā. For, at this time a special necessity arose for Kāśyapa to exercise his divine vision owing to the totally unexpected rejection of Śakuntalā and the evidently innocent attitude of Duṣyanta during the fifth Act, about which the pupils must have told him.

ACT V

[King Duṣyanta has just left his judgement-seat in the court and has gone to his private chamber to divert his fatigue in company with his Vidūṣaka. A beautifully-sung song from the music hall meets his ears and he understands in it a cleverly-administered reproach to him for having forgotten his previous beloved. While the king appreciates the cleverness of the singer, Queen Haṁsapadikā, and sends his Vidūṣaka to compliment her, he grows uneasy over the song and knows not the reason of his uneasiness, for the curse of Durvāsas has had its effect and he has forgotten everything about Śakuntalā.

At this juncture the party from Kāśyapa's penance-grove arrives in his palace and Duṣyanta naturally refuses to accept Śakuntalā as his wife. Hot words are exchanged between Duṣyanta and Kaṇva's pupil Śārṅgarava, but the king cannot see his way to recognise Śakuntalā as his wife. The poor girl is painfully disillusioned, as she imagines, and thinks of removing the king's doubt by showing him the signet-ring. But unfortunately the ring had dropped down from her finger at the Śacītīrtha on her way and Śakuntalā finds it not on her finger. She, then, proceeds to convince the king of their marriage by disclosing to him a certain incident that had passed between them in private, but all in vain.

Matters seem to have reached a deadlock, when the king's Purohita finds a way out of the difficulty. It has been predicted by sooth-sayers that Duṣyanta's first child will be a universal monarch. Śakuntalā is pregnant. If her son shows signs of a Cakravartin, Duṣyanta may safely admit her in his harem. Till her delivery she is to stay in the house of the Purohita. This compromise settled, Kaṇva's pupils leave for the hermitage and Śakuntalā proceeds to follow the Purohita with the greatest sorrow, when lo ! a lustre, having the form of a female, lifts her up and takes her away. The king is exceedingly uneasy and feels in a mysterious way that the sage's daughter was probably telling the truth. He retires to his bed-chamber in great mental agitation.]

v. 0. 1—प्रविशति **आसनस्थो** राजा–Note the contradiction in this stage-direction. If the king was आसनस्थ, he could not be described as प्रविशति. We must, therefore, suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be removed and the characters discovered to the audience in various postures. In Sanskrit dramas and especially in Kālidāsa and Bhavabhūti we often come across situations, with appropriate stage-directions, which make it necessary to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd. And as such admission involves no sin, we see no objection to make it. The present प्रविशति thus means 'is discovered (sitting)'. प्रविशति = सामाजिकानां दर्शनपथं प्रविशति याति इत्यर्थः. v. 0.4–संगीतशाला concert-hall, music hall. 'गीतं वाद्यं नर्तनं च त्रयं संगीतमुच्यते.' The word अन्तरे (in the interior) is superfluous. संगीतशालायां would have been enough. कल (sweet and indistinct) refers primarily to the voice of the singer, but is metaphorically transferred to the song(गीतिः).

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Stanza 1 Construe:—[हे] मधुकर, अभिनवमधुलोलुपस्त्वं चूतमञ्जरीं तथा परिचुम्ब्य कमलवसतिमात्रनिर्वृतः [सन्] एनां कथं विस्मृतः असि । (अपरवक्त्रम्)

Haṁsapadikā had once been the king's favourite, but she had fallen into neglect. The king was now paying court to the elderly queen Vasumatī. The younger favourite of swan-like gait, therefore, taunted him for having forgotten her by ridiculing his taste. The king was really a rasika lover, greedy after newer and newer enjoyments. In Haṁsapadikā's (चूतमञ्जरि) company, he had these (चुम्बनम् etc) to his heart's content (परि). But he forgot her and found pleasure in merely residing with old Vasumatī (कमलम्). तथा recalls in a very eloquent way all those indescribable kinds of enjoyments which the bee had, when he was in the company of the mango-blossom. वसति suggests absence of enjoyments and कमल, which means a full-blown lotus, absence of youthful charm (R). The stanza has reference to Śakuntalā's history and after hearing it the king grows mysteriously uneasy. For the dramatic importance of the stanza vide remarks at the end of the Notes on this Act.

v. 1. 1—रागपरिवाहिणी overflowing with passion. Haṁsapadikā's rebuke was only an index to her intense passion for the king. v. 1.3–अक्षरार्थः—The propriety of the word अक्षर (syllables or words) is that as the song was being melodiously sung, each single syllable slowly came and met their ears. The propriety of अक्षरार्थः on the other hand is: When a song is melodiously sung, as for example by a professional singer, we usually do not understand the meaning of the words, though we enjoy the melody. It is in fact not necessary to understand the meaning in order to appreciate the singing. The Vidūṣaka is, therefore, surprised to see that the king seemed to have understood the meaning from Haṁsapadikā's melodious song. v. 1. 4–सकृत्कृतः प्रणयः यस्मै to whom love has once been made (by me). अयं जनः refers to Haṁsapadikā. Rāghava takes प्रणयः=याच्ञा; ' सकृदेकवारं कृतः प्रणयः याच्ञा येन '. This means Haṁsapadikā had once preferred her request to the king, which is bad. Williams takes अयं जनः to refer to the king. ' I once made love to her. ' It is true अयं जनः generally refers to the speaker, but that is not a rigid rule. In the present case अयं जनः=हंसपदिका becomes more forcible and should, therefore, be adopted. तत् therefore i. e. because she is सकृत्कृतप्रणय. v. 1. 5—मदुपालम्भम् a

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The king felt mysteriously uneasy, as though he had experienced इष्टजनविरह. But he could not remember it at least in this birth. He, therefore, accounts for his uneasiness by referring it to incidents of

former lives. सुखमस्य संजातमिति सुखितः one possessed of happiness. जन्तुः (a being, creature) does not sound a good word. Still Kālidāsa uses it more than once in this play. रम्याणि (supply वस्तूनि) is an example of 'विशेषणमात्रप्रयोगः विशेष्यप्रतिपत्तौ'. निशम्य is from शम्-शाम्यति to be calm, tranquil or quiet, hence, to hear, with नि. पर्युत्सुकीभवति (becomes longingly anxious) is an example of the loose use of च्वि. For the king had actually grown पर्युत्सुक. नूनम् certainly. भावस्थिराणि remaining permanent owing to mental impressions. भाव is more or less the same as संस्कार, भावना or वासना, which means a mental impression. The theory is that every mental activity we go through leaves in our mind, without our being made conscious of it, a permanent impression. Such impressions accompany the soul in its migrations from one body to another and determine its character in a particular existence. They remain in a dormant state till a proper opportunity arises for them to make their results felt. Some explain भावस्थिराणि as भावे हृदये स्थिराणि बद्धमूलानि 'firmly-rooted in his heart' (Williams). This is not good. This meaning of भाव is unusual. The word appears to have been used in its technical sense. चेतसा—Here the poet seems to suggest a contrast between the heart and the head of the king. In his heart the king remembers some friendships of by-gone births, but in his head he has no clear conception of what those friendships are. This only means the recollection is vague. अबोधः पूर्वं यथा तथा without consciousness beforehand. The idea is the recollection is had at once as soon as the charming objects are seen, or the sweet sounds are heard. There is no previous consciousness of the recollection coming up. This makes it still more mysterious. Raghava explains अबोधपूर्वम् as विषयविशेषज्ञानाभावपूर्वम् without definite knowledge of the particular object of the recollection. This means he feels he remembers, but what exactly he remembers he does not know. This idea is excellent, but the expression does not seem to yield it. बोध (definite knowledge, according to Rāghava) never precedes स्मरण. It is either simultaneous with it or follows it. पूर्वम्, with Rāghava, has thus no sense. अबोधम् would have been excellent for his meaning. A third way is to explain the expression as 'without previous consciousness (of the particular object to which the love was directed).' The king was not aware of any person whom he had loved and forgotten. Yet he seemed to remember somebody. This he could not account for. The stanza expresses a fact of common experience. We often come across persons whom we like or dislike even at first sight. How is this to be explained? Only on the hypothesis of the recollection of friendships or otherwise in other births. This idea is often met with in literature. Vide

inter alia R. 1. 20 ; 7. 15 ; 11. 22 ; U. vi. 12 ; K. P. 276 ; and 'Thus a strain of gentle music, or the rippling of water in a silent place, or the odour of a flower, or the mention of a familiar word will sometimes call up sudden remembrance of scenes that never were in this life ; which vanish like a breath ; which some brief memory of a happier existence long gone by would seem to have awakened ; which no voluntary exertion of mind can recall.' Charles Dickens 'Oliver Twist' p. 143. Also compare the feeling of Ivanhoe when he feels drawn to stand as a champion for Rebeca.

v. 2. 2–कञ्चुकी (the Chamberlain) was so called, because he wore a kañcuka or a long robe, somewhat like the modern academic gown. For definition vide Appendix A. He generally is represented as a man grown old in the king's service of guarding the harem and is always described as complaining about his old age and infirmities. Vide विक्रमोर्वशीय iii. 1 ; अनर्घराघव iii. 1 ; मुद्राराक्षस iii. 1. v. 2. 3–अहो नु खलु–अहो shows surprise. The Chamberlain is surprised at the change wrought in his condition by time. नु has an interrogative force, the whole sentence being thus a question of appeal to himself. खलु suggests certainty regarding the change in his condition.

Stanza 3 Construe :—राज्ञः अवरोधगृहेषु अधिकृतेन मया आचार इति या वेत्रयष्टिर्गृहीता, सा एव बहुतिथे काले गते [सति] प्रस्थानविक्लवगतेः मम अवलम्बनार्था जाता । (वसन्ततिलका)

This stanza explains how the Kañcuki has grown old in the king's service. It appears when he was first appointed (अधिकृत) in the apartments of the king's harem, he was a strong man and used to carry the cane-staff, simply because it was the custom. But now he has grown old and falters (विक्लव) in walking and that very staff, therefore, has become useful to him for supporting himself. अवरुध्यन्ते प्रमदाः अत्र इति अवरोधः. It means the king's harem as well as the women therein. 'अवरोधस्तिरोधाने राजदारेषु तद्गृहे ।'. बहुतिथे long, much. Note that this word has nothing to do with तिथिः. It is explained as बहूनां पूरणे बहुतिथे and is formed according to 'बहुपूगगणसंघस्य तिथुक्' पा. 5. 2. 52, which means that the termination तिथ is applied to बहु, पूग etc. in the sense of पूरणः or making up e. g. बहूनां पूरणः बहुतिथः कालः, like एकादशानां पूरणः एकादशः छात्रः. Similarly पञ्चमः, षष्ठः etc. अवलम्बनार्था (i) अवलम्बनाय इयम्, according to the Vārtika 'अर्थेन नित्यसमासो विशेष्यलिङ्गता चेति वक्तव्यम्'. (ii) अवलम्बनम् अर्थः प्रयोजनं यस्याः. The latter should be preferred as it brings out more distinctly the Kañcukī's helplessness. The reading अधिकृतेन is superior to अवहितेन (attentive), because it suits better आचार, which is enjoined for the adhikṛtas only. Besides अधिकृतेन is con-

former lives. सुखमस्य संजातमिति सुखित: one possessed of happiness. जन्तु: (a being, creature) does not sound a good word. Still Kālidāsa uses it more than once in this play. रम्याणि (supply वस्तूनि) is an example of 'विशेषणमात्रप्रयोगः विशेष्यप्रतिपत्तौ'. निशम्य is from शम्–शाम्यति to be calm, tranquil or quiet, hence, to hear, with नि. पर्युत्सुकीभवति (becomes longingly anxious) is an example of the loose use of च्वि. For the king had actually grown पर्युत्सुक. नूनम् certainly. भावस्थिराणि remaining permanent owing to mental impressions. भाव is more or less the same as संस्कार, भावना or वासना, which means a mental impression. The theory is that every mental activity we go through leaves in our mind, without our being made conscious of it, a permanent impression. Such impressions accompany the soul in its migrations from one body to another and determine its character in a particular existence. They remain in a dormant state till a proper opportunity arises for them to make their results felt. Some explain भावस्थिराणि as भावे हृदये स्थिराणि बद्धमूलानि 'firmly-rooted in his heart' (Williams). This is not good. This meaning of भाव is unusual. The word appears to have been used in its technical sense. चेतसा—Here the poet seems to suggest a contrast between the heart and the head of the king. In his heart the king remembers some friendships of by-gone births, but in his head he has no clear conception of what those friendships are. This only means the recollection is vague. अबोधः पूर्वं यथा तथा without consciousness beforehand. The idea is the recollection is had at once as soon as the charming objects are seen, or the sweet sounds are heard. There is no previous consciousness of the recollection coming up. This makes it still more mysterious. Raghava explains अबोधपूर्वम् as विषयविशेषज्ञानाभावपूर्वम् without definite knowledge of the particular object of the recollection. This means he feels he remembers, but what exactly he remembers he does not know. This idea is excellent, but the expression does not seem to yield it. बोध (definite knowledge, according to Rāghava) never precedes स्मरण. It is either simultaneous with it or follows it. पूर्वम्, with Rāghava, has thus no sense. अबोधम् would have been excellent for his meaning. A third way is to explain the expression as 'without previous consciousness (of the particular object to which the love was directed).' The king was not aware of any person whom he had loved and forgotten. Yet he seemed to remember somebody. This he could not account for. The stanza expresses a fact of common experience. We often come across persons whom we like or dislike even at first sight. How is this to be explained? Only on the hypothesis of the recollection of friendships or otherwise in other births. This idea is often met with in literature. Vide

inter alia R. 1. 20 ; 7. 15 ; 11. 22 ; U. vi. 12 ; K. P. 276 ; and 'Thus a strain of gentle music, or the rippling of water in a silent place, or the odour of a flower, or the mention of a familiar word will sometimes call up sudden remembrance of scenes that never were in this life ; which vanish like a breath ; which some brief memory of a happier existence long gone by would seem to have awakened ; which no voluntary exertion of mind can recall.' Charles Dickens 'Oliver Twist' p. 143. Also compare the feeling of Ivanhoe when he feels drawn to stand as a champion for Rebeca.

v. 2. 2–कञ्चुकी (the Chamberlain) was so called, because he wore a kañcuka or a long robe, somewhat like the modern academic gown. For definition vide Appendix A. He generally is represented as a man grown old in the king's service of guarding the harem and is always described as complaining about his old age and infirmities. Vide विक्रमोर्वशीय iii. 1 ; अनर्घराघव iii. 1 ; मुद्राराक्षस iii. 1. v. 2. 3–अहो नु खलु–अहो shows surprise. The Chamberlain is surprised at the change wrought in his condition by time. नु has an interrogative force, the whole sentence being thus a question of appeal to himself. खलु suggests certainty regarding the change in his condition.

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strued naturally with the locative in अवरोधगृहेषु (R). For a similar idea compare 'शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता।' वेणीसंहार ii. 7.

v. 3. 1–धर्मकार्यम् religious duty. The arrival of the sages leads the Kañcukī to conclude that they have some religious business with the king. अनतिपात्यम् unfit to be delayed ; admitting of no delay. धर्मासनम् is the judgement-seat, also called कार्यासन (V. ii) or व्यवहारासन (R. 8. 18.), the seat in the court, from which the king dealt out justice to his subjects. v. 3. 3–लोकानां तन्त्रस्य (government, administration) अधिकारः the office of the government of the people. Rāghava explains 'लोके भुवने तन्त्राधिकारः प्रधानाधिकारः। तन्त्रं प्रधाने सिद्धान्ते' इत्यमरः the office of the head of the people.

Stanza 4 Construe :—भानुः सकृद्युक्ततुरङ्गः एव। गन्धवहः रात्रिंदिवं प्रयाति। शेषः सदैवाहितभूमिभारः। षष्ठांशवृत्तेरपि एष धर्मः। (इन्द्रवज्रा)

The Kañcukī shows how the king's office admits of no repose (अविश्रमः) by adducing the examples of the sun, the wind (गन्धवहः so called because it wafts odour) and the serpent Śeṣa. सकृत् once (for all). The sun has once yoked his horses and that is all. He has now no time to unharness them and to yoke them again, so busy he is with his work of general good. रात्रौ च दिवा च रात्रिंदिवम्, an irregular compound formed according to 'अचतुरविचतुर etc.' पा. 5. 4. 77, which is the longest of Pāṇini's sūtras. शेष is the name of a celebrated serpent, the son of कद्रू and कश्यप, who at the request of Brahmā, has taken upon himself the task of supporting the earth on his hood. Vide म. भा. आदिपर्व 36. 19 'इमां महीं शैलवनोपपन्नां ससागरग्रामविहारपत्तनाम्। त्वं शेष सम्यक्चलितां यथावत् संगृह्य तिष्ठस्व यथाऽचला स्यात्॥'; also **Mu.** ii. 18; Ku. 3. 13. षष्ठांशवृत्ति is the king because he subsists on the sixth part. Vide above p. 298. The figure in the stanza is प्रतिवस्तूपमा.

Stanza 5 Construe :—[एष देवः] प्रजाः स्वाः प्रजाः इव तन्त्रयित्वा श्रान्तमनाः [सन्], द्विपेन्द्रः यूथानि दिवा संचार्य रविप्रतप्तः (सन्) शीतं स्थानमिव, विविक्तं निषेवते। (उपजाति)

The following are compared: देवः–द्विपेन्द्रः, प्रजाः–यूथानि, तन्त्रयित्वा–संचार्य, श्रान्तमनाः–रविप्रतप्तः; विविक्तं–शीतं स्थानम्. स्वाः प्रजाः—The ancient ideal of kings was to look upon the subjects as their own children. तन्त्रयित्वा (having looked after) from तन्त्र्–तन्त्रयति–ते to govern. श्रान्तमनाः is better than अशान्तमनाः, because it is more forcible and corresponds more with रविप्रतप्तः. दिवा–This is necessary. For, if the lordly elephant had led his herds (यूथम्) at night, he would not have been रविप्रतप्त (R) and there would have been no necessity for a cool place.

v. 5. 1–उपत्यका as opposed to अधित्यका means 'the land at the foot

of a mountain', while अधित्यका means 'the land on the head of a mountain.' The termination त्यकन् is applied to उप and अधि in the sense of 'near' and 'above' respectively, according to 'उपाधिभ्यां त्यकन्नासन्नारूढयोः' पा. 5. 2. 34 (संज्ञायामित्यनुवर्तते । पर्वतस्य आसन्नं स्थलमुपत्यका । आरूढं स्थलमधित्यका । सि. कौ.). 'उपत्यकाद्रेरासन्नभूमिरूर्ध्वमधित्यका' अमरः. v.5.3—सादरम्—When the chamberlain brought the news about the arrival of the sages from the forest near the Himālaya, what struck the king about it was that they had brought a message from the great sage Kāśyapa. He, therefore, repeated the words 'काश्यपसंदेशहारिणः तपस्विनः' with reverence. Consequently the reading, which introduces the word सस्त्रीकाः after काश्यपसंदेशहारिणः, is not proper. It is evidently an interpolation. But when once सस्त्रीकाः was interpolated, it was felt that it did not go well with सादरम्. So सादरम् was further changed to सविस्मयम्. This reading with सविस्मयम् and सस्त्रीकाः means that what struck the king most about the news of the chamberlain was the fact that women had accompanied the sages. And this naturally caused him surprise (विस्मयः). In this connection it is significant to note what the king says to his Pratihārī below. In this speech he seems anxious to learn why the sages have been sent to him by Kāśyapa. There is no reference to women here. So it appears that what struck Duṣyanta most when he heard the news about the arrival of the sages was the fact that they had brought a message from Kāśyapa. The reading with सविस्मयम् and सस्त्रीकाः must, therefore, be rejected. v.5.5–उपाध्यायः is so called because 'उपेत्य अधीयते अस्मात्.' Manu defines him as 'एकदेशं तु वेदस्य वेदाङ्गान्यपि वा पुनः । योऽध्यापयति वृत्त्यर्थमुपाध्यायः स उच्यते ॥' 2. 141.v.5.6—श्रौतेन—श्रुतौ विहितेन enjoined by the Śruti or the Vedas.v.5.9—अग्नि...मार्गम्—Note 'अग्न्यागारगतः कार्यं पश्येद्वैद्यतपस्विनाम् । पुरोहिताचार्यसखः प्रत्युत्थायाभिवाद्य च ॥' कौटिलीय अर्थशास्त्र प्रकरण 16. v.5.11, 12–सर्व...जन्तुः–A very good general proposition. चरितः (attained) अर्थः यैः, तेषां भावः चरितार्थता the state of having their desired object (viz. the acquisition of the kingdom or throne) achieved. दुःखोत्तरा is explained as (i) दुःखम् उत्तरं प्रधानं यस्याम् । दुःखबहुलेत्यर्थः abounding in trouble. (ii) दुःखमुत्तरम् अनुगामि यस्याम् । दुःखानुगतेत्यर्थः followed by troubles. For similar compounds with उत्तर vide R. 7. 49; 16. 60. Duṣyanta is here contrasting the condition of kings with that of ordinary beings. An ordinary man becomes happy when he obtains the object of his desire. But in the case of kings the acquisition of the object of their ambition viz. the kingdom is followed by troubles. What these troubles are is explained in the following stanza. For the general idea compare 'तमात्मसंपन्नमनिन्दितात्मा कृत्वा युवानं युवराजमेव । सुखानि सोऽभुङ्क्त सुखोपरोधि वृत्तं हि राज्ञामुपरुद्धवृत्तम् (=कारादिबद्धसदृशम्) ॥' R. 18. 18.

Stanza 6 Construe:--[राज्ञां] प्रतिष्ठा औत्सुक्यमात्रमवसाययति । लब्धपरिपालनवृत्तिरेव क्लिश्नाति । स्वहस्तधृतदण्डं राज्यं, स्वहस्तधृतदण्डम् आतपत्रमिव यथा श्रमाय [भवति, तथा] अतिश्रमापनयनाय न [भवति] । (वसन्ततिलका)

प्रतिष्ठा firm establishment (on the throne); attainment (of the desired object viz. the kingdom). Before one becomes King, one is very eager to be so. But when once that position is attained, all the old eagerness vanishes. This is a matter of common experience. Compare 'The hours we pass in happy prospects in view are more pleasant than those supplied with fruition;...for in the first case we cook the dish to our own appetite, while in the second nature cooks it for us.' Goldsmith 'The Vicar of Wakefield'; 'Remind him of each wish pursued, How rich it glowed with promised good; Remind him of each wish enjoyed, How soon his hopes possession cloyed.' Scott 'Rokeby.' Not only does the acquisition of kingdom put an end to all eagerness, but it entails the further worry (क्लिश्नाति) of protecting what is obtained and that business (वृत्तिः) is by no means easy. In the second half the kingdom is compared to a parasol (आतपत्रम्), the pole (दण्डः) of which is held in one's own hand. Kingdom even like such a parasol, removes fatigue no doubt, but it does not do so completely (अति = अत्यन्तम्). On the contrary the fatigue it causes more than counterbalances the fatigue it removes. We must remember the king is in a pessimistic mood and wants to point out that his office is not quite so enviable. Therefore, the positive and emphatic reading यथा श्रमाय is better than न च श्रमाय. Besides the second line definitely suggests that राज्यं is श्रमाय. नाति...नाय (i) श्रमापनयनाय न अति (यथा श्रमाय अति) is not sufficient or competent for removing fatigue (as for causing it). अति is here taken as an independent word. We must in this case remember that kingdom to a certain extent does remove fatigue and give pleasure. There is no denying this. But what makes it not so desirable is that the fatigue caused, though it may be of another kind, is more than a match for the fatigue removed, or the pleasure produced. This explanation, therefore, is not satisfactory. (ii) अति अत्यन्तम् (completely) यथा तथा यत् श्रमापनयनं तस्मै. This is to be preferred. Note that स्वहस्त...दण्डम् is paronomastic and goes with राज्यम् also. In that case दण्ड means the power of punishing offenders etc; the executive. The above is the case of those kings only who hold the executive in their own hand, who really rule and not merely reign. The lot of a modern constitutional king, who is not responsible, but leaves the executive to his ministers, is happy enough. Similarly, if the pole of the parasol is held by somebody else and one only walks under its shade, it is quite comfortable.

Remember that आतपत्रम् does not mean the modern light umbrella to which the description in the third line is hardly applicable. It signifies the ponderous parasol of an ornamental type which is even now sighted on the occasion of a bridegroom's first expedition to the bride's house for marriage, or the festive procession of a deity.

v. 6. 1.—विविधाः तालाः वितालाः (various measures of music) । वितालाः (standing metaphorically for वितालगानम्) शिल्पं यस्य स वैतालिकः one who is skilled in singing in various measures of music. The word is also explained as विविधेन तालेन चरति or विविधतालः प्रयोजनमस्य who maintains himself by, or whose main purpose is, various measures of music. वैतालिक means a bard in general, though Amara restricts it to those who sing in the morning and wake up the king from his sleep ('वैतालिकाः बोधकराः'). Besides प्रबोधन, the duty of these bards was to announce the various periods of the day, to praise the king and his ancestors on festive occasions and to cheer him up if he grows melancholy for any reason. The present bards perform this last duty. Read 'तत्तत्प्रहरकयोग्यै रागैस्तत्कालवाचिभिः श्लोकैः । सरभसमथ च वितालं गायन् वैतालिको भवति' भावप्रकाश.

The stage-directions (नेपथ्ये ।) वैतालिकौ, प्रथमः and द्वितीयः raise an important point of stage-management. If the words 'विजयतां देवः' and stanzas 7 and 8 are uttered from behind the curtain, what is the propriety in giving the stage-directions वैतालिकौ, प्रथमः and द्वितीयः. For aught we know these may be uttered by anybody from behind the curtain. How is the audience to know that they have been uttered by the bards ? The bards do not come on the stage. The audience merely hears the sentence and the stanzas and has absolutely no means of finding out who utters them. We think Kālidāsa is here guilty of a blunder in stage-management. What the poet should really have done is to arrange that these stanzas are uttered 'नेपथ्ये' only. Then he should have put in a few more words in the king's next speech, from which the audience would know that the stanzas are recited by the bards. The king's words 'एते क्लान्तमनसः पुनर्नवीकृताः स्मः' do not give us any definite clue as to who must have recited those stanzas. It is of course possible to infer from the king's words that the bards must have recited them. But a definite indication of that fact was necessary. In the Mudrārākṣasa iii a similar situation is developed and similar stage-directions are given. But there Viśākhadatta makes the king say 'आर्य वैहीनरे, आभ्यां वैतालिकाभ्यां सुवर्णशतसहस्रं दापय', from which we know that it is the bards who have recited the

stanzas from behind the curtain. Kālidāsa should have done something of the same kind.

Stanza 7 Construe :—स्वसुखनिराभिलाषः [सन्] लोकहेतोः प्रतिदिनं खिद्यसे । अथवा ते वृत्तिः एवंविधा एव । पादपो हि मूर्ध्ना तीव्रमुष्णमनुभवति, संश्रितानां छायया परितापं शमयति । (मालिनी)

In this stanza the king is flattered for his self-less work. अथवा- The clause preceding this suggests admiration for the king's selfless work. But अथवा changes the previous thought and the next clause suggests there is no reason for admiration, as the king's life is just of that kind. The whole only results in intensifying the admiration felt. This is called आक्षेपालंकार. The comparison with a tree in the second half is happy and must have tickled Dusyanta. Rāghava thinks पादप is signiffcant and explains it as 'पादांश्चरणान् पाति रक्षतीति च । अत एव न वृक्षादिपदोपादानम्.' The king is also pādapa in the sense that he protects his subjects, who can also be called his pādas or supports. But all this is too much. पादप is generally derived as पादैः पिबति असौ.

Stanza 8 Construe :—आत्तदण्डः विमार्गप्रस्थितान् नियमयसि, विवादं प्रशमयसि, रक्षणाय कल्पसे । विभवेषु अतनुषु [सत्सु] ज्ञातयः सन्तु नाम । प्रजानां बन्धुकृत्यं तु त्वयि परिसमाप्तम् । (मालिनी)

The first half of the stanza is a matter-of-fact description of the king's official duties and points out to him how useful he is to his subjects. He should have, therefore, no reason for being fatigued with his office. The second half is not always properly understood. It is the duty of kinsmen to stand by their relatives both in prosperity and adversity. 'उत्सवे व्यसने चैव संग्रामे शत्रुनिग्रहे । राजद्वारे स्मशाने च यस्तिष्ठति स बान्धवः ॥'. But the so-called kinsmen perform only half their duty inasmuch as they crowd round a person when he has abundant riches. The other half viz. standing by and supporting him in his adversity is done by Dusyanta. Thus the duty begun by kinsmen finds its consummation in the king (त्वयि परिसमाप्तम्). नाम shows कुत्सा or contempt. How contemptible it is for kinsmen to act in this way (R). Or we may take नाम with ज्ञातयः. ज्ञातयः नाम the so-called kinsmen. Compare 'नांवाचे ज्ञाती'. For such use of नाम vide Ku. 5. 32. · There is also another way of construing the second half. We here do not take अतनुषु विभवेषु as a locative absolute. 'Let kinsmen be (included) among the abundant riches.' This means kinsmen really do not perform their natural duties as such with reference to a man, but they merely form part or appendage of his wealth appearing or disappearing along with them. But the entire (परि = सर्वतः) work of kinsmen is done by Dusyanta in the case of his subjects.

v. 8. 1- नवीकृताः (rendered fresh) is an example of the technical use off च्वि, for नव is used in a metaphorical sense.v. 8. 3–होमार्था धेनुः the sacrificial cow. This does not mean that the cow was to be sacrificed. The word signifies a cow, which was useful for sacrifices by way of yielding milk, from which the always-required ghee was obtained. V. 8. 4-अलिन्दः an elevated quadrangular place at the door; a raised verandah. 'प्रघाणप्रघणालिन्द्रा बहिर्द्वारप्रकोष्ठके ।' अमरः. 'त्रीणि द्वारप्रकोष्ठात् (the room near the gate of a house) बहिः द्वाराग्रवर्तिचतुष्कस्य' व्या. सु.

Stanza 9 Construe :—किं तावत् व्रतिनां उपोढतपसां तपः विघ्नैः दूषितम् । उत धर्मारण्यचरेषु प्राणिषु केनचित् असत् चेष्टितम् । आहोस्वित् वीरुधां प्रसवः मम अपचरितैः विष्टम्भितः । इति आरूढबहुप्रतर्कं मे मनः अपरिच्छेदाकुलम् । (शार्दूलविक्रीडितम्)

The king could not understand why the party was sent to him by Kāśyapa. His mind entertains various conjectures (प्रतर्कः combines in it the sense of doubt and conjecture) regarding the reasons which generally bring ascetics to kings, but as he cannot decide in any definite way (अपरिच्छेदः indecision), he becomes distressed (आकुल). For a similar stanza uttered by Daśaratha when Viśvāmitra comes to him vide अनर्घराघव i. 25. उपोढतपसाम् those that had developed austerities. 'विशेषणमात्रप्रयोगः विशेष्यप्रतिपत्तौ.' The vows they observed were a means of developing penance. असत् *adv.* wickedly. वीरुधां प्रसवः the produce of creepers, such as flowers, fruit etc. विष्टम्भितः stopped, withheld. The underlying idea in the 3rd line is that unnatural occurrences and calamities among the subjects were due to the misdeeds (अपकृष्टानि चरितानि) of the king. Compare vi. 26 below ; R. 15. 47 ; 'न राजापचारमन्तरेण प्रजासु अकालमृत्युः सञ्चरति' U. ii ; 'रामस्य दुष्कृतं किञ्चिन्महदस्ति न संशयः । यथा हि विषयस्थानां बालानां मृत्युरागतः ॥ 10... राजदोषैर्विपद्यन्ते प्रजा ह्यविधिपालिताः । असद्वृत्ते हि नृपतावकाले म्रियते जनः ॥ 16' रामायण उत्तरकाण्ड 73.

v. 9. 2—सुचरितनन्दिनः pleased with your good deeds. This is a reply to the king's 'ममापचरितैः etc.' The king feared condemnation of his mis-deeds. The Pratihārī suggests commendation of good deeds (R). सभाजयितुम् to congratulate. It is one of the few dissyllabic roots in Sanskrit and belongs to the 10th conj. Some explain सुचरित° as 'pleased with their well-continued (unobstructed) observances', which is not good. A distinct antithesis between the previous अपचरित and this सुचरित is meant.

Stanza 10 Construe :—महाभागः असौ नरपतिः अभिन्नस्थितिः [वर्तते], वर्णानामपकृष्टोऽपि कश्चित् अपथं न भजते, [इति] कामम् । तथापि शश्वत्परिचितविविक्तेन मनसा इदं जनाकीर्णं [स्थानं] हुतवहपरीतं गृहमिव मन्ये । (शिखरिणी)

Śārṅgarava felt in that place, which was swarmed with people (जनाकीर्णम्), like a fish out of water and wanted to fly away from it as from a house enveloped (परीत) in flames of fire. This was probably a presentiment of what was to happen. The worthy pupil, however, could think of no probable reason why such a mood should have crept over him. The king was an excellent man, who never swerved from his duty (न भिन्ना स्थितिः मर्यादा bounds of duty येन). The subjects also, even down to the lowest (अपकृष्टः), never resorted to a wrong path (अपथम्). Śārṅgarava, therefore, concluded that his melancholy mood could be ascribed to the fact that his mind was always (शश्वत्) accustomed to solitude and, therefore, naturally reeled back from a crowded place. महाभाग is thus defined 'आरभ्योत्पत्तिमामृत्योः कलङ्को यस्य नो भवेत् । स्याद्वैवानुपमा कीर्तिर्महाभागः स उच्यते.' This epithet becomes significant in view of the abuses which Śārṅgarava later on heaps on the king. जनाकीर्णे refers to the crowded city and is an example of 'विशेषणमात्रप्रयोगः etc.' Compare 'न शक्नोमि आकीर्णे आत्मनो जिह्वां रक्षितुम्' V. ii. हुतवह for fire in preference to अग्नि or ज्वलन is very appropriate in an ascetic's mouth. But the simile of a house on fire does not appear to be forest-like. It has a tinge of urbanity about it. It may also be that when Śārṅgarava saw so many people surrounded by all kinds of temptations, he likened them to a house engulfed in flames.

Stanza 11 Construe:—[अहमपि] इह सुखसङ्गिनं जनं, स्नातः अभ्यक्तमिव, शुचिः अशुचिमिव, प्रबुद्धः सुप्तमिव, स्वैरगतिः बद्धमिव, अवैमि । (आर्या)

Note the difference between the impressions of these two pupils. While Śārṅgarava has his eye directed to more or less the exterior, Śāradvata looks to the interior. The one wants to fly away from the place, while the other pities the men addicted to pleasure (सुखसङ्गिन्). The similes used have a logical connection between them and mark the various steps by which final release is obtained according to Hindu philosophy. Thus स्नातः, शुचिः, प्रबुद्धः and स्वैरगतिः suggest देहशुद्धिः, मनःशुद्धिः, प्रबोधः or तत्त्वज्ञानम् and मोक्षः respectively (R). None of these Śāradvata finds in the people of the city. अभ्यक्त means anointed or besmeared with oil. An anointed person is said to be unclean. Compare 'तैलाभ्यङ्गे चिताधूमे मैथुने क्षौरकर्मणि । तावद्भवति चाण्डालो यावत् स्नानं समाचरेत्'

v. 11. 2—वामेतरत् other than the left i. e. the right. The belief is that the throbbing of the right eye or the right arm forebodes ill to women and good to men and that of the left eye or the left arm, good to women and ill to men. Note 'दाक्षिणमङ्गं पुंसः स्त्रियाश्च वामं शुभावहं स्फुरितम् । नीचोच्चमध्यमात्रः फलति च गात्रोचितः स्पन्दः ॥' शार्ङ्गधरपद्धतिः st. 2542. This belief is so ingrained in our nature that even though we may be

convinced from experience that the throbbing means nothing, we yet become a little uneasy when it actually occurs. A similar belief is found referred to in Shakespeare's Othello iv, where Desdemona says 'Mine eyes do itch ; doth that bode weeping ? ' v. 11. 4–प्रतिहतममङ्गलम्–Compare the Marāṭhī 'इडा पीडा टळो, अमंगळ पळो.' v. 11. 5, 6–वर्णाश्रमाणां रक्षिता–This was a significant description. It shows the king was very scrupulous in observing his duties, the principal of which was to see that all people followed the वर्णाश्रमव्यवस्था. Vide R. 14. 67. v. 11. 7–महाब्राह्मण does not here possess the condemnatory sense which the word usually has. It is just a formal way of addressing the king's Purohita. कामम् it is true, I admit. Śārṅgarava is here pointing out the difference between the Purohita's and his own way of looking at the king's action. The Purohita is in the king's employ and is naturally an interested party, when the question of judging the king's action arises. That is why the king's humility in already leaving his seat in order to welcome the sages strikes him so much. But Śārṅgarava is perfectly indifferent (मध्यस्थ) in the matter. He neither praises the king's humility nor does he condemn it. For, he believes that humility is the proper nature (स्वभावः) of people like the king and what is natural need cause no wonder.

Stanza 12 Construe :—तरवः फलागमैः नम्राः भवन्ति । घनाः नवाम्बुभिः दूरविलम्बिनः [भवन्ति] । सत्पुरुषाः समृद्धिभिः अनुद्धताः [भवन्ति] । परोपकारिणाम् एषः स्वभाव एव । (वंशस्थविल)

फलागमैः=आगतैः फलैः, according to a Sanskritism already noted. दूरविलम्बिनः that hang a long way down. Śārṅgarava here adduces examples to show that the king's humility need not be wondered at. This stanza also occurs in Bhartṛhari's Nītiśataka. The question of its authorship cannot be decided. One way of accounting for such occurrences is to suppose that the stanzas in question belonged to a mass of floating literature, called subhāṣitas, upon which probably both the authors had drawn.

v. 12. 2–प्रसन्नः मुखवर्णः येषाम्. मुखवर्णः the colour or expression of the face ; complexion. विश्रब्धं विश्वासयुक्तं कार्यं येषाम् whose business is of an assuring character, or whose business inspires confidence. They do not come to report any calamity, as you fear.

Stanza 13 Construe :—पाण्डुपत्राणां [मध्ये] किसलयमिव, तपोधनानां मध्ये अवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या [अत्रभवती] का स्वित् । (आर्या)

अवगुण्ठनवती possessed of a veil. This indicates the prevalence of the purdah system in ancient India. It is a mistake to suppose, as many do, that this system came to India with the Mohamedan

conquest. The Mahābhārata and the Rāmāyaṇa possess many clear indications to prove that the system prevailed in those times, at least at the time when these works were composed. The recently discovered plays of Bhāsa also prove that this practice existed in India before the birth of Christ. But even from the ancient times certain occasions were accepted as exceptions to this rule of the seclusion of women, on which they could be looked at without any guilt attaching to the person looking on, or any contamination to the person looked at. Vide from among numerous references 'रामः—मैथिलि। अपनीयतामवगुण्ठनम्। भो भो श्रृण्वन्तु श्रृण्वन्तु भवन्तः। स्वैरं हि पश्यन्तु कलत्रमेतद् बाष्पाकुलाक्षैर्वदनैर्भवन्तः। निर्दोषदृश्या हि भवन्ति नार्यः यज्ञे विवाहे व्यसने वने च ॥' भास प्रतिमानाटक i. 20; 'व्यसनेषु च कृच्छ्रेषु नो युद्धे न स्वयंवरे। न क्रतौ न विवाहे च दर्शनं दुष्यते स्त्रियः ॥' रामायण युद्धकाण्ड 114. 28; महाभारत सभापर्व 97. 4-7; शल्यपर्व 19. 63; स्त्रीपर्व 9. 9, 10. The epithet असूर्यपश्याः, usually applied to a king's wives, also points to the same custom. But it is interesting to note that as early as the days of the Rāmāyaṇa it seems to have been recognised that the proper veil for woman's virtue was her character. For, in the same chapter of the Yuddhakāṇḍa Rāma says 'न गृहाणि न वस्त्राणि न प्राकारास्तिरस्क्रिया। नेदृशा राजसत्कारा वृत्तमावरणं स्त्रियः ॥'

v. 13. 1–कुतूहलगर्भः pregnant with curiosity. Impelled by curiosity, the Pratihārī wanted to conjecture who the lady was, but she found her conjecture did not work. The reading कुतूहलगर्भोपहितः makes no sense. Rāghava explains it is 'कुतूहलेन गर्भे उपहितः युक्तः', which is far-fetched. In 'कुतूहलगर्भः प्रहितः' प्रहितः is superfluous. प्रतिहतः means the conjecture is repelled, but that idea is contained in न प्रसरति. v. 13. 4–अनिर्वर्ण...कलत्रम्–This bears testimony to the king's lofty character. The preposition निर् (minutely) is important. What is forbidden is *minute* observance of other people's *wives*. The word कलत्रम् is also important. It suggests that unmarried girls can be minutely observed. Otherwise the possibility of love-marriages will for ever be set aside. People who object to the king's sentiment in 'शुद्धान्तदुर्लभ etc.' i. 17 on the ground of his subsequent lofty principle indicated in 'अनिर्वर्ण...कलत्रम्' do not seem to have understood the significance of the word कलत्रम्. Compare '**नायकः**–कदाचित् द्रष्टुमनर्होऽयं स्त्रीजनो भवति। ... विदूषकः–भो वयस्य, कन्यका खलु एषा, तत्किं न प्रेक्षावहे। **नायकः—को दोषः। कन्यका हि निर्दोषदर्शना भवन्ति।**' नागानन्द i. v. 13. 8, 9–उपाध्यायसंदेशः–उपाध्याय here is not used in the technical sense of Manu noted above. It only means a preceptor.

***Stanza* 14** Construe :—त्वयि रक्षितरि [सति] सतां धर्मक्रियाविघ्नः कुतः। घर्मांशौ तपति [सति] तमः कथमाविर्भविष्यति। (अनुष्टुभ्)

सतां should be construed with धर्मक्रियाविघ्न: and not with रक्षितरि (R). For the king protected both the good and the bad, with this difference, however, that he endeavoured to make the bad good ('नियमयसि विमार्गप्रस्थितान्'). सतां रक्षितरि would further convey the suggestion that Dusyanta possessed असत् people among his subjects (R), from whom he withheld protection, which is not good. घर्मांशु: is the hot-rayed (sun). For a similar idea compare 'सर्वत्र नो वार्तमवेहि राजन्नाथे कुतस्त्वय्यशुभं प्रजानाम्। सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिस्रा ॥' R. 5. 13.

v. 14. 1—अर्थवान् significant; literally true. रञ्जयति (pleases) असौ राजा. राजते (shines by the performance of his duties) असौ is also available. Note 'यथा प्रल्हादनाच्चन्द्रः प्रतापात्तपनो यथा। तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् ॥' R. 4. 12. कुशली-Read 'ब्राह्मणं कुशलं पृच्छेत् क्षत्रबन्धुमनामयम् (absence of आमय or disease i. e. health)। वैश्यं क्षेमं समागम्य शूद्रमारोग्यमेव च ॥' Ms. 2. 127 v. 14. 5–उपायंस्त—Aorist of यम् with उप to marry. युवयोः प्रीतिमता—Words signifying 'love' 'attachment', 'respect' such as स्निह्, अभिलष् etc. govern the locative of the person or object for whom or which the love etc is shown.

Stanza 15 Construe:—त्वमर्हतां प्राग्रसरः [इति] नः स्मृतोऽसि। शकुन्तला च मूर्तिमती सत्क्रिया। तुल्यगुणं वधूवरं समानयन् प्रजापतिः चिरस्य वाच्यं न गतः। (वंशस्थविल)

Honour properly belongs to the deserving. Dusyanta was the foremost (प्राग्रसरः) of the deserving. Śakuntalā on the other hand (च) was honour incarnate. The union between the two, therefore, was very happy (R). सत्क्रिया (honour, worship, respect) may also be taken in the sense of good action. The most natural abode of good action is of course the worthy. The marriage of the two is, therefore, commendable. The idea underlying the second half of the stanza is that Prajāpati who presides over all matches always blunders in the selection of the parties. It was only after a long time (चिरस्य) that in the case of Dusyanta and Śakuntalā he has not incurred the usual blame (वाच्यं न गतः). For Brahmā's usual tendency vide 'यः सुन्दरस्तद्वनिता कुरूपा या सुन्दरी सा पतिरूपहीना। यत्रोभयं तत्र दरिद्रता च विधेर्विचित्राणि विचेष्टितानि ॥' सुभाषितरत्नभाण्डागार st. 58 under दैवाख्यानम्. There is some difficulty regarding the formation of प्राग्रसर. According to Pāṇini सृ has the कृत् suffix अ (ट) attached to it to form सर, when it is preceded by पुरः, अग्रतः and अग्रे. Thus अग्रेसरः is legitimately obtained. But अग्रसरः is had only by sufferance. Read 'पुरोऽग्रतोऽग्रेषु सर्तेः' पा. 3. 2. 18 (पुरःसरः। अग्रतःसरः। अग्रमग्रेणाग्रे वा सरतीत्यग्रेसरः। सूत्रे अग्रे इति एदन्तत्वमापि निपात्यते। कथं तर्हि यूथं तदग्रसरगर्वितकृष्णसारामिति। बाहुळकादिति हरदत्तः। सि. कौ.). वधूश्च वरश्च वधूवरम्, according to the Vārtika 'सर्वो द्वन्द्वो विभाषया एकवद्भवतीति वाच्यम्.'

v. 15. 1--सहधर्मचरणाय—This was considered to be the principal object of a Hindu marriage and to accompany the husband in all his religious performances was the wife's most valued privilege.

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The king was in a fix. It was inevitable that the sight of Śakuntalā's heavenly beauty should call to his mind, on the principle of 'रम्याणि वीक्ष्य etc' some mysterious remembrances of past friendship. But as a conscientious man he could not act upon those vague impressions. The king well describes his predicament by comparing himself with a bee. In the morning (विभाते) the Kunda flower has dew inside (अन्तस्तुषार). The bee, therefore, is not able at once to enjoy the honey therein, nor can he make up his mind to give up the flower altogether, because the sweet honey is too tempting. Similarly, अव्यवसाय (अव्यवस्यन् not deciding) regarding her previous acceptance stood in the way of the king's immediately acknowledging her; but at the same time he could not abruptly let her off, because of her unimpaired beauty (अक्लिष्टकान्ति). When the sun rises, the dew vanishes and the flower becomes enjoyable by the bee. Similarly when the curse would be removed, the indecision would go away and the king would accept her. एवमुपनतम् which is thus presented to me (without any efforts on my part to obtain it). 'अयत्नप्राप्तम्' राघवः. This is the more reason why I should gladly accept her. But I cannot do so.

v. 19. 4—A similar idea seems to flash across the minds of both Duṣyanta and his Pratihārī. For she also refers to Śakuntalā as सुखोपनतं रूपम्. जोषम् is an avyaya meaning silent. v. 19. 6–भोस्तपोधनाः—In somewhat of a helpless manner the king is recounting to the ascetics the difficulties in his way. He has thought over the matter, but he remembers not having married Śakuntalā. If still he were to accept her, he would have to acknowledge himself to be merely a nominal husband (क्षेत्रिन्) with reference to her, who showed clear signs of pregnancy, for he was conscious of having had nothing to do with her. But this appeared to him to be highly objectionable. How then was he to accept her (प्रतिपत्स्ये)? The king's position is really pitiable. His किंकर्तव्यतामूढत्व is visible in the long-drawn explanation he offers. But Śārṅgarava cannot realise his position and at once proceeds to taunt him the more. v. 19 7—Abhirāma explains सत्त्वलक्षणम् as 'कपोलपाण्डिमस्तनचूचुकनीलिमादि.' This is an example of how ancient commentators sometimes offer explanations without any sense of propriety. How could the king have observed the second lakṣaṇa that Abhirāma mentions? क्षेत्रिन् is the man who is the legal owner of the field (also wife 'क्षेत्रं शरीरे केदारे सिद्धस्थानकलत्रयोः' मेदिनी), but has nothing to do with the sowing of seed therein i. e. a nominal husband. The reading क्षेत्रियम् means an adulterer, one who deserves to be punished in the matter of another's wife, and is formed according to 'क्षेत्रियच्परक्षेत्रे चिकित्स्यः।' पा. 5. 2. 92. v. 19. 10–दूराधिरोहिणी

high-soaring. मा तावत् (प्रतिपद्यस्व एनाम्) indeed, do not (accept her)! This is highly ironical and strongly condemns the king's non-acceptance! The irony continues in the following stanza (R).

Stanza 20 Construe :—कृताभिमर्शां सुतामनुमन्यमानः मुनिः त्वया विमान्यो नाम, येन मुष्टं स्वम् अर्थं प्रतिग्राहयता दस्युरिव [त्वं] पात्रीकृतोऽसि। (उपजातिः)

Śārṅgarava's righteous anger reaches its climax in this stanza. Indeed, O king, Kāśyapa rightly deserves to be disrespected by you. You went to his hermitage and outraged (अभिमर्शः) his daughter. Instead of getting enraged at this the simple sage approved of your action and himself offered his daughter to you. He deserves contempt and you serve him right by refusing to accept her! The irony in the stanza is further enhanced by comparing the king with a robber (दस्युः), Śakuntalā with stolen property and Kāśyapa with its owner, who foolishly makes a gift of it to the thief. सुतामनुमन्यमानः approving of his daughter i. e. of what you have done with regard to her. नाम (rightly) implies approval (अभ्युपगम), of course in an ironical sense. मुष्ट is a grammatical blunder. The correct form is मुषित. दस्युः (from दस्–दस्यति to lay waste. Vide निरुक्त 7. 23) is a Vedic word and was, like दास, applied to the aboriginal un-Āryan inhabitants of the country, who obstructed the Āryans' religious rites, stole their property and harassed them in various ways. पात्रीकृतः is a proper च्वि form. Though the king was not a proper object to bestow anything upon, the sage in his fond kindness made him so.

v. 20. 1–Śāradvata is a man of cool head and unsentimental temperament. He never loses his temper. Śārṅgarava on the other hand is a vigorous fellow. He cannot brook up with what he thinks to be an insult to his preceptor. विरम–रम् is usually Ātmanepadin, but when it is preceded by the prepostions वि, आ or परि, it takes the Parasmaipada, according to 'व्याङ्परिभ्यो रमः' पाः. 7. 3. 83. v. 20.2–प्रत्ययकारकं प्रतिवचनं प्रत्ययप्रतिवचनम् a reply that would create conviction in the king about your marriage with him. v. 20. 7, 8–इदम् and तादृशे, though so innocent-looking, contain in them a world of meaning. While the former suggests the enormity of change, the latter refers to the intensity of the previous affection. आत्मा...एतत् my own self has now to be lamented—this is settled here. The sentiment is quite worthy of a patient Hindu wife. Though Śakuntalā knows it is no fault of hers and has every right to presume the king is treacherous, she is far from blaming him. She says her own self deserves to be lamented. Note that in the seventh Act too (vii. 24. 4, 5,) Śakuntalā attributes the king's failure to recognise her to her own misdeed

in a former existence. Compare also Sītā's utterance in R. 14. 62. The reading शोधनीयः (R) is also good. In that case व्यवसितम् = व्यवसायः activity, endeavour. Why I proceed to reply to the king is that I want to get my character cleared (शोधनीयः). I do not care to be accepted by him, nor have I any hope in that direction. What I endeavour to do is to remove the slur on my character (R). v. 20. 10–पौरव is meant to remind the king of his high pedigree. युक्तं नाम etc. This is an appeal to the king's sense of honour. It also contains a severe condemnation. The king is a deceiver (प्रतार्य). Śakuntalā is naturally open-minded (उत्तानहृदय). He made a contract with her in a holy place (आश्रमपदे) and now he is breaking it. His crime is heinous, indeed !

Stanza 21 Construe :—कूलंकषा सिन्धुः इव प्रसन्नम् अम्भः तटतरुं च, व्यपदेशम् आविलयितुम् इमं जनं च पातयितुं किमीहसे । (आर्या)

The following are compared शकुन्तला–कूलंकषा सिन्धुः, व्यपदेशः–प्रसन्नमम्भः, इमं जनं (दुष्यन्तम्)–तटतरुम्. The river that dashes against its bank renders its limpid (प्रसन्न) water turbid (आविल) and fells down the tree on the bank. Similarly, Śakuntalā by her allegations was sullying her family (व्यपदेशः व्यपदिश्यते अनेन) and degrading Duṣyanta. कूलंकषा– The kṛt affix खच् (अ) is applied to कष् according to 'सर्वकूलाभ्रकरीषेषु कषः' पा. 3. 2. 42 (सर्वंकषः खलः । **कूलंकषा नदी** । अभ्रंकषो वायुः । करीषंकषा वात्या । सि. कौ.)

v. 21. 4–उदारः कल्पः a good proposal. v. 21. 9–शक्रावतार appears to be a small settlement on the Ganges, possessing a flight of stairs (अवतारः— Marāṭhī घाट), the water in which was secred to Śacī. We shall find later on that the fisherman, who found the fatal ring, lived in Śakrāvatāra. v. 21. 11–इदं तत्—Women (स्त्रीणां समूहः स्त्रैणम्) are said to be ready-witted ('तात्कालिकी तु प्रतिभा प्रत्युत्पन्नमतिः स्मृता' सुधाकरः). Gautamī's defence furnishes an illustration of the saying. The king is laughing at Gautamī. Compare 'Women's wit never as yet failed at a pinch.' Taylor–*The Confession of a Thug*. v. 21. 14–श्रोतव्यम् etc—This is a very severe taunt. You first wanted to give me visual proof. Now you have come down to a proof which is to be heard! Presently perhaps you will say there is no proof at all. For your whole story is false (R). The reading वेतसलतामण्डपे for नवमालिकामण्डपे is better. The Vetasa bower was the scene of their meeting in Act iii and consequently must have had a great attraction for them. It was probably the witness of many 'विविधविस्रम्भातिशयप्रसङ्गाः (U. ii)' between Duṣyanta and Śakuntalā and its very mention, Śakuntalā expected, would send a thrill of delight in Duṣyanta. v. 21. 18–श्रृणुमस्तावत्—

This shows the king's utter indifference to the poor girl's story. He is convinced the whole thing is got up and offers one more taunt to Śakuntalā (R). The wonder is how Śakuntalā could proceed with her story inspite of these unkind cuts from Duṣyanta. The answer probably lies in the fact that matters had then advanced to such a stage that to take back or remain silent meant confession of guilt. Śakuntalā, therefore, wanted somehow to go to the end of what she had begun. She is inspired with the courage of desperation. v. 21. 24–उपच्छन्दितः coaxed. v. 21. 26–कृतः प्रणयः he made love to it i. e. accepted it. प्रहसितोऽसि you said in joke. The termination त is added कर्तरि, because हस् is अकर्मक. समानः गन्धः (relation) येषां तौ. Both Śakuntalā and the deer were related to the forest and both of them were thus foresters (आरण्यकौ). 'गन्धः सम्बन्धलेशयोः। गन्धकामोदगर्वेषु' हैमः. Duṣyanta probably was often taunting Śakuntalā, in a loving manner, with being a forester. The joke thus was expected to call up many pleasant remembrances. That was probably why Śakuntalā chose the incident. v. 21. 28–आत्म...निर्वर्तिनीनाम् of women who (seek to) accomplish their own purposes. Williams reads 'निवर्तिनीनाम्' which means 'who turn (the voluptuaries) from their own duty'. अनृत...मधुभिः with honeyed words full of falsehood. विषयिणः voluptuaries. The suggestion is as he is not such a one, the ladies have no chance of succeeding against him. v. 21. 32–कैतवम् deceit. कितवस्य कर्म कैतवम्. 'कैतवं द्यूतदम्भयोः' हैमः

Stanza 22 Construe :—स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु [अपि स्त्रीषु] संदृश्यते, याः प्रतिबोधवत्यः [तासु] किमुत। परभृताः स्वम् अपत्यजातम् अन्तरिक्षगमनात् प्राक् अन्यैः द्विजैः पोषयन्ति खलु। (वसन्ततिलका)

अमानुषीषु among females other than human i. e. among birds viz. the cuckoos. That women possess untaught cleverness is of course true as far as the human species is concerned. But women's untaught cleverness is not confined to human beings. It is found even among lower animals. This is what the locative अमानुषीषु signifies. It is said the cuckoo lays its eggs in the nest of the gullible crow, which thinking the eggs to be its, warms and hatches them and nourishes and brings up the young ones, till they grow old enough to be able to fly up in the sky (अन्तरिक्षगमनम्) and abandon ungratefully the nest of their nourishers. Hence the cukoo is called परभृतः (परेण भृतः *m*. परभृता *f*.), अन्यपुष्टः, परपुष्टः etc and the crow परभृत् (परान् बिभर्ति or भरति). Vide in this connection Mallinātha on Ku. 6. 2. प्रतिबोधवत्यः possessed of intellect, as opposed to अमानुषीषु. अन्यैः द्विजैः refers to the crows. Birds are called द्विज, because they are first born as eggs and then as young

ones. The three higher castes are also called द्विज, because their second birth takes place at the time of their upanayana ceremony. Vide याज्ञवल्क्यस्मृति 1. 39. खलु indeed, verily. The king wants to prove that untaught cleverness is found even amongst amānuṣa females. So he uses खलु to show that the common belief about female cuckoos is true. He at least believes it to be so. For similar idea note 'त्र्यस्य, निसर्गनिपुणाः स्त्रियः।' M. iii and मृच्छकटिक iv. 29. In this stanza we have a covert reference to the story of Śakuntalā's birth and perhaps even to her unchastity. Menakā, her mother, was an amānuṣī or a celestial woman and she further may be looked upon as parabhṛtā in the sense that she, being a courtesan of heaven, naturally looked to others for maintenance, as courtesans do. Before she flew to heaven she entrusted the care of her daughter to a dvija or Brāhmaṇa viz. Kaṇva, who was other (अन्य) than the real dvija viz. Viśvāmitra, the father of the child. Further, Menakā, who was a parabhṛtā herself, seemed naturally to have made her daughter also a parabhṛtā (R) with the result that she was then trying to father her child on the king. It must be remembered that Duṣyanta could not have meant this reference, for he had forgotten everything about Śakuntalā owing to the curse. He unconciously uses words in such a way that the reference is brought home to Śakuntalā who, naturally takes it as a fresh proof of the king's devilish character. For a time she is off her feet and her wrath is roused. The result is seen in 'अनार्य etc.' It is interesting to note that in the original Mahābhārata Duṣyanta in charging Śakuntalā makes reference to her low birth and in doing so compares her to a cuckoo. Note 'जातिश्चापि निकृष्टा ते कुलीनेति विजल्पसे। जनयित्वा त्वमुत्सृष्टा कोकिलेव परैर्भृता॥' आदिपर्व 98. 94. Also see 'न गर्भमभिजानामि त्वयि मत्तेजसार्जितम्। असत्यवचना नार्यः कस्ते श्रद्धास्यते वचः॥ 96 मेनका निरनुक्रोशा बन्धकी जननी तव। ययासि हिमवत्प्रस्थे निर्माल्यमिव चोज्झिता॥ 97 स चापि निरनुक्रोशः क्षत्रयोनिः पिता तव। विश्वामित्रो ब्राह्मणत्वलुब्धः कामवशं गतः॥ 98 मेनकाप्सरसां श्रेष्ठा महर्षीणां पिता च ते। तयोरपत्यं कन्या त्वं पुंश्चलीव प्रभाषसे॥ 99 अश्रद्धेयमिदं वाक्यं कथयन्ती न लज्जसे। विशेषतो मत्सकाशे दुष्टतापसि गम्यताम्॥ 100' पद्मपुराण स्वर्गखण्ड अध्याय 3.

v. 22. 3–अनार्य (ignoble man) was the severest abuse that the innocent forest-bred girl could think of. अनुमानम् measure or standard. The king was really a wicked man but had put on a cloak (कञ्चुकः) of virtue. He, therefore, resembled a dangerous well the opening of which is covered with grass and which consequently looks like ordinary ground. Misled by the exterior, if an unsuspecting traveller went near the place, he was sure to come to grief.

v. 22. 4–अनुकृतिं प्रतिपत्स्यते will undertake to imitate you. This means

nobody would like to degrade himself so low as to act in the way the king had done. v. 22. 5–संदिग्धबुद्धिम् of doubtful mind. Up to now Duṣyanta believed the girl was telling a blunt falsehood. But when her righteous indignation was roused at the invidious reference which she thought he had made to her birth and was visible on her face and in her words, the king began to waver in his belief. For, he thought it was not humanly possible to feign such anger. अकैतवः genuine, free from fraud.

Stanza 23 Construe:—रहः वृत्तं प्रणयमप्रतिपद्यमाने विस्मरणदारुणचित्तवृत्तौ मयि एव अतिलोहिताक्ष्या [अनया] कुटिलयोः भ्रुवोः भेदात् स्मरस्य शरासनं अतिरुषा भग्नमिव । (वसन्ततिलका)

रहःवृत्तं प्रणयम् love developed in secret. विस्मरण...वृत्तौ whose mental attitude is (according to her) dreadful owing to forgetfulness. By this adjective the king is describing himself as he must have appeared to Śakuntalā. Rāghava explains this in a different way ' विगतं स्मरणं यस्य तत्, अत एव दारुणं यच्चित्तं तेन वृत्तिः वर्तनं (present conduct) यस्य. मयि एव— The force of एव is : If I myself, who was a party to the love, did not acknowledge it, who else would believe her ? This exasperated her. अतिलोहिताक्ष्या–Red eyes, especially at the corners, are a sign of feminine beauty. But on the present occasion anger had made Śakuntalā's eyes excessively red. On account of their beauty and their intoxicating influence on lovers, women's curved (कुटिल) eye-brows are often compared to Cupid's (स्मरः) bow. Compare the following wherein the two eye–brows of Damayantī are identified with the two bows of Rati and Madana and her two nostrils with quivers (नलिका): ' धनुषी रतिपञ्चबाणयोरुदिते विश्वजयाय तद्भ्रुवौ । नलिके न तदुच्चनासिके त्वयि नालीकविमुक्तिकामयोः ' N. ii. 28. Śakuntalā's eyebrows were knitted in anger. She thus appeared to the king to snap asunder Love's bow at him. Note the significance of the poetical fancy. Duṣyanta was trying to evade a contract of love made in secret. Smara naturally grew enraged and punished him with a dreadful arrow (Śakuntalā's angry glance), in sending which he drew his bow so violently that it actually gave away. It is just possible that Śakuntalā's angry glance must have created in the king's mind some mysterious feeling of affection for her and that probably had some share in evoking from him this particular utprekṣā. This need not in any way be considered to be detrimental to his moral character. For, after all she was his wife and such mysterions love only shows the course of human nature. Compare Naiṣadhīyacarita canto 7, where Nala presents himself to Damayantī as the gods' messenger

and she is mysteriously attracted to him, though she knows him to be a perfect stranger as she has not seen him before.

v. 23. 1-भद्रे is a taunt to Śakuntalā. It amounts to saying 'O bad woman.' इदम्=hypocrisy, as referred to by you in 'क इदानीं...पत्स्यते.' v. 23. 3-सुष्ठु तावत् well indeed ! The irony is turned by her on herself. v. 23. 5-रोदिति—Tears form in the case of women the last and the most powerful way of making an appeal, the force of which it is very difficult to resist. But they had no effect on Duṣyanta because he was विस्मरण...वृत्ति. v. 23. 6—अप्रतिहतम् unchecked. A rash act always requires to be checked. If it is allowed to go unchecked, it causes grief.

Stanza 24 Construe :—अतः संगतं, विशेषात् रहः [संगतं], परीक्ष्य कर्तव्यम् । अज्ञातहृदयेषु सौहृदमेवं वैरीभवति (अनुष्टुभ्)

This is an excellent piece of advice for prospective lovers to follow. Matrimonial alliance should always follow a careful examination of the other party. Especially when such alliance is secretly entered into, this examination becomes all the more necessary. Otherwise, friendship turns into enmity in the case of persons, whose heart is not previously known. वैरीभवति is an example of the loose use of च्वि.

v. 24. 1—अत्रभवती is again sarcastic. संयुताः दोषा येषु तादृशैः अक्षरैः with words which have censure involved in them. संयुत is superfluous. Rāghava explains the compound as 'सं सम्यक् न तु ईषत् । युतः संपृक्तः न तु स्पृष्टः दोषः येषु तानि अक्षराणि येषु वचनेषु तैर्वचनैरिति विशेष्यमुन्नेयम्' which comes to mean 'with words every single syllable of which is replete with censure.' v. 24. 2—सासूयम् with scorn. श्रुतं...त्तरम्-This is a somewhat difficult sentence. भवद्भिः is an address to all people assembled. Śārṅgarava has now no hope of getting justice from the king. He wants to appeal to all those who had witnessed that scene and lower the king in their estimation by pointing out to them how base he is even by his education. अधरोत्तर can he explained in more ways than one. (1) अधरं च तद् उत्तरम् a base reply (Rāghava). 'अधरो दन्तवसनेऽनुर्ध्वे हीनेऽधरोऽन्यवत्' विश्वः. This would not do as no reply had been given by the king. He merely asked how Śārṅgarava implicitly believed Śakuntalā and charged him with wickedness. (2) अधरं च तद् उत्तरम् च (कर्मधारयः) the ascendancy of the low; that which ought to be low or is really low is now set up as high. The expression stands for the confusion of principles, or the inversion of the proper order of things and has reference to the irony

in the following stanza. Śārṅgarava means the king really deserves to be disbelieved, but he now pretends to be truthful. Oh! how topsy turvy things have becoome! The expression occurs in Ms. 7. 21 and 8. 53 in somewhat a similar sense. Also compare 'अधर्मेण जितो धर्मः प्रवृत्तमधरोत्तरम् । शर्मिष्ठयातिवृत्तास्मि दुहित्रा वृषपर्वणः ॥' महाभारत आदिपर्व 77. 49. (3) अधरं च उत्तरं च=अधरोत्तरे or अधरोत्तरम्, the latter, which is a समाहारद्वन्द्व, being obtained according to 'विभाषावृक्षमृग...पूर्वापराधरोत्तराणाम्' पा. 2. 4. 72. This is explained in two ways: (i) You have heard the low (king) and the high (Śakuntalā) i. e. you have heard the unreliable words of the king and the reliable words of Śakuntalā. (ii) You have heard the low (Śakuntalā) and the high (the king), the special significance of this assertion being that what is low at present is really very high and what is high really very low. Śārṅgarava wants the people to note how the undeserving (king) sometimes appear deserving and the deserving (Śakuntalā) undeserving in this world (R). In both cases अधरोत्तर signifies something preposterous. So far भवद्भिः has been taken as embodying an appeal to the by-standers. भवद्भिः may also be looked upon as referring to Duṣyanta himself. This will yield two more explanations: (4) श्रुतम्=अधीतम्. You have been taught in a contrary way, in an upside-down manner. Consequently you look upon good as bad and *vice versa*. In your case the definition of शब्दप्रमाण is not the usual आप्तवाक्यत्वम् but अनाप्तवाक्यत्वम्. (5) You have heard me in a topsy-turvy manner. What I meant in 'अतः परीक्ष्य etc.' was not to find fault with you but merely to chide Śakuntalā. That forest-girl deserves to be disbelieved! You are an honourable man! Your statements cannot be questioned! All this of course is highly ironical.

Stanza 25 Construe:—यः आजन्मनः शाठ्यमाशिक्षितः तस्य जनस्य वचनम् अप्रमाणम् । यैः परातिधानं विद्येति अधीयते ते आप्तवाचः सन्तु किल । (उपजाति)

The first half applies to Śakuntalā, the second to the king. The stanza is ironical as noted before. परातिसंधानम् the deceiving of others. For an interesting account of princely education in ancient days vide दशकुमारचरित p. 34 (our edition), कादम्बरी p. 75 and रघु 3. 28–30. आप्ता वाक् येषां ते of accepted speech, whose words are convincing or reliable; of authoritative speech. 'आप्तः प्रत्ययितास्त्रिषु' अमरः. आप्तस्य (यथार्थवक्तुः) वाक् इव वाक् येषां would also do. But it gives the desired sense indirectly. किल shows अरुचि or dislike or dissatisfaction. Oh! how I dislike such people are आप्तवाचः!

v. 25. 1–सत्यवादिन् is a taunt. किं लभ्यते—This question proceeds on the maxim 'प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते ।'. v. 25. 3–विनिपातः down-

fall, damnation. Śārṅgarava is much too exasperated to argue quietly with the king. How is this wordy combat between the two to end? Both had justice on their side. The poet has not brought the practical matter-of-fact Śāradvata for nothing. He now intervenes. Note that लभ्यते is somewhat paronomastic. The king asks: 'What do I gain or aim thereby'? Śārṅgarava replies 'There is no question of gaining. Your due is hell and you are bound to go to perdition.' v. 25. 5—The reading उत्तरोत्तरेण means one reply after another. If Śārṅgarava replied, the king would reply again and there would be no end for these replies.

Stanza 26 Construe:—तद् एषा भवतः पत्नी । एनां त्यज वा गृहाण वा । हि दारेषु प्रभुता सर्वतोमुखी उपपन्ना । (अनुष्टुभ्)

पत्नी is decidedly better than कान्ता, which is quite unsuitable, especially in Śāradvata's mouth. He means: We know she is your duly wedded wife and as such you have all-extending (सर्वतोमुखी) authority over her. You may do with her exactly as you please. कान्ता would convey a taunt to the king. She once was your beloved. You now are abandoning her. How incongruous is your action! But we must remember Śāradvata is incapable of such insinuation. He enters not into the question of her कान्तात्व or otherwise. He says what he knows to be quite certain. Besides पत्नी is in consonance with दारेषु in the second line. The word दारा is always used in the plural. Note its interesting derivation: दारयन्ति भेदयन्ति भ्रातॄन्.

v. 26. 6—करुणं यथा तथा परिदेविनी weeping or lamenting piteously. v. 26. 7—प्रत्यादेशपरुषे cruel in repudiation v. 26. 8—पुरोभागे one who makes her share always in the front rank, officious; fault-finding; wanton; wicked. This is a severe condemnation of Śakuntalā and it is no wonder if the audience is at this stage moved to tears to see Śakuntalā trembling in fear. Śārṅgarava probably means: You, O Śakuntalā, look to the king's दोष in repudiating you. But you don't realise that you are also doing wrong in following us. As a married woman you can have no independence in your husband's house and if you were to act independently, I could not but call you wanton. Woman's unworthiness of independence is a common theme in Sanskrit literature. Note 'बाल्ये पितुर्वशे तिष्ठेत् पाणिग्राहस्य यौवने । पुत्राणां भर्तरि प्रेते न भजेत् स्त्री स्वतन्त्रताम् ॥' Ms. 5. 158; also 9. 3; याज्ञवल्क्य 1. 85; शुक्रनीतिसार 3. 29, 120.

Stanza 27 Construe:—यदि क्षितिपो यथा वदति तथा त्वमसि, [तर्हि] उत्कुलया त्वया पितुः किम् । अथ तु [यदि] आत्मनो व्रतं शुचि वेत्सि, [तर्हि] पतिकुले दास्यमपि तव क्षमम् । (द्रुतविलम्बित)

Note the appropriate use of क्षितिप and पति in the stanza. The first half assumes what the king says is true. In that case Śakuntalā will be उत्कुला (उत्क्रान्तं कुलं यया or उत्क्रान्ता कुलम् who has transgressed the limits of noble birth). Her father will have nothing to do with her then and Dusyanta is in no way related to her. He is merely the king. But if what Śakuntalā says is true, as Śārṅgarava assumes in the second half, Dusyanta's house becomes her पतिकुल, which she must never quit, even though she be reduced to slavery there. In either case it is futile for Śakuntalā to attempt to follow the ascetics. The fourth line expresses the typically Hindu view of the complete dependence of the wife on her husband. व्रतम् =पातिव्रत्यम् your vow of chastity.

v. 29. 2—तपस्विन् is again taunting. A तपस्वी should never try to deceive (विप्रलभसे). The king means: Don't hold out hopes to Śakuntalā that if she persisted in staying in my palace, I would accept her. That would only be deceiving her. For, I have perfect control over my senses (वशिन्).

Stanza 28 Construe:—शशाङ्कः कुमुदान्येव बोधयति, सविता पङ्कजानि एव । हि वशिनां वृत्तिः परपरिग्रहसंश्लेषपराङ्मुखी (अस्ति) । (आर्या)

शशाङ्कः—The spot on the moon is often considered to resemble a hare. For some other fancies with reference to the same spot vide 'अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन् परे । इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतिमन्धतमसं कुक्षिस्थमाचक्ष्महे' quoted in कुवलयानन्द as an example of अपह्नुति. For the expression in the latter half compare 'का त्वं शुभे कस्य परिग्रहो वा किं वा मदभ्यागमकारणं ते । आचक्ष्व मत्वा वशिनां रघूणां मनः परस्त्रीविमुखप्रवृत्ति ॥' R. 16. 8.

v. 28. 2–भवन्तमेव–Williams understands this to be an appeal to the Purohita, made more or less helplessly by the king in the dilemma in which he is placed by Śārṅgarava's question in 'यदा तु etc'. We think this is incorrect. For an appeal to the Purohita means two things, the king's acknowledgement of defeat from Śārṅgarava and his own inability to decide which of the two alternatives is less sinful. Both these are out of question. Dusyanta knows he has justice on his side. He will, therefore, be far from acknowledging defeat. Again we cannot imagine him to be so foolish as to be unable to see which of the two alternatives involves less sin. For, the matter is simple enough. Besides the force of एव is completely lost if we take this to be an address to the Purohita. The absence of such a stage direction as पुरोहितं प्रति also shows that

Williams is wrong; for when the conversation is going on between two persons and one of them wants to address a third man, such a stage-direction is absolutely necessary. We, therefore, think that the king's speech is meant for Śārṅgarava and we explain it as follows: Śārṅgarava wanted to point out that Duṣyanta's pretence to अधर्मभीरुत्व was unfounded and that his conduct proceeded from mere wantonness. How could he be said to be अधर्मभीरु, if he had forgotten what had passed before owing to his devotion to something else (अन्यसङ्ग)? The king calmly said Śārṅgarava himself (भवन्तमेव) would have to admit that under the present circumstances what he was doing was right and that he really was actuated in his conduct by अधर्मभीरुत्व. For, out of the two alternatives proposed even Śārṅgarava himself could not say that the second was preferable. The king's victory was complete. Śārṅgarava was silenced. Matters seemed to have reached a dead-lock. The Purohita, then, long scratched his head (विचार्य), found out a solution and intervened. विचार्य otherwise has again no propriety. If the appeal was to the Purohita, what necessity was there for deliberation? He simply would have said that the king was right in being दारत्यागी under the circumstances. But this was not so. When the Purohita saw that the heated conversation between the king and Śārṅgarava had reached a deadlock, he wanted to find out a solution. विचार, therefore, was necessary. एव in भवन्तमेव thus means 'you yourself, who are so exultingly flouting my अधर्मभीरुत्व'. अत्र गुरुलाघवम् the superiority and inferiority (of courses of conduct) in this case. गुरुलाघवम् is an irregular abstract noun from गुरुलघु. The regular one would be गौरुलघवम्. But गुरुलाघवम् has been used broad-cast by both ancient and classical authors such as व्यास, वाल्मीकि, मनु, श्रीहर्ष etc. and above all by पतञ्जलि himself in his महाभाष्य and hence no grammarian dares find fault with it. One way of accounting for it, however, is to take गुरु = गौरवम् according to भावप्रधानो निर्देशः and then गुरु च लाघवं च गुरुलाघवे or गुरुलाघवम् (R).

Stanza 29 Construe :—अहं मूढः स्याम् एषा वा मिथ्या वदेत्, इति संशये [अहं] दारत्यागी भवामि, आहो परस्त्रीस्पर्शपांसुलः [भवामि] । (अनुष्टुभ)

The first quarter represents Śārṅgarava's suggestion, the second the king's impression. पांसुलः lit full of dust; hence, one who is defiled.

v. 29 4—आदिष्टपूर्वः previously addressed by way of prediction; blessed. आदेश has the sense of prediction. v. 29. 6–विपर्यये in case the reverse happens i. e. her son is not चक्रवर्तिलक्षणोपपन्न. उपस्थितमेव has already been settled, brought near her. We have particularly to direct

the attention of the student to this speech of the Purohita, for it exemplifies one of the most important features of Kālidāsa's dramatic genius. The poet was master of a variety of styles and his great skill lay in adapting a particular style to a particular speaker. His women for example never use long compounds or speak in measured language, a feature which is so noticeable in Bhavabhūti. In the present passage the expressions 'अत्रभवती तावत्' 'कुत इदमुच्यत इति चेत्' 'स चेन्मुनिदौहित्रः' and 'विपर्यये तु' are so characteristic that they at once reveal the speaker to be a learned Upādhyāya, a pandit of the old type, well-versed in carrying on discussions on abstruse subjects of philosophy and the like the terminology of which is naturally reflected even in his ordinary speech. v. 29. 9, 10–देहि मे विवरम् give me an opening i. e. let me be engulfed in your interior as the world of mortals is too much for me. निष्क्रान्ता सह तपस्विभिश्च--This seems to indicate that Śakuntalā had with her more ascetics than two. 'ततः प्रविशान्ति...मुनयः' (v. 9. 3) *supra* also points to the same conclusion. Though the other ascetics never open their mouth, they probably were required to make up the pary. Also compare 'क्व ते शार्ङ्गरवमिश्राः' (iv. 8. 2) 'आदिश्यन्तां शार्ङ्गरवमिश्राः, and हस्तिनापुरगामिणः ऋषयः' iv. 4, 18, 19.

Stanza 30 Construe :—सा बाला स्वानि भाग्यानि निन्दन्ती बाहूत्क्षेपं क्रन्दितुं प्रवृत्ता च, स्त्रीसंस्थानमेकं ज्योतिः आराद् एनाम् उत्क्षिप्य अप्सरस्तीर्थं जगाम च। (शालिनी)

Note that even in her hour of utmost distress and desperation Śakuntalā has no word of blame for the king. She is upbraiding (निन्दन्ती) her own fortunes. The plural probably refers to the various vicissitudes in her life or has no particular significance. Compare Mk. vi. 2. बाहूत्क्षेपम्=बाहू उत्क्षिप्य having thrown up her arms. This is a णमुल् form, obtained according to 'स्वाङ्गेऽध्रुवे 'पा. 3. 4. 54 (द्वितीयाया- मित्येव। अध्रुवे स्वाङ्गे द्वितीयान्ते धातोर्णमुल्। भ्रूविक्षेपं कथयति। भ्रुवं विक्षेपम्। अध्रुवे किम्। शिर उत्क्षिप्य। येन विना न जीवनं तद् ध्रुवम्। सि. कौ.), which means that the gerund in अम् is used with a word in the accusative signifying 'a limb of one's own body', when that limb is such as to make life possible even without it. Note that Apte in his Guide § 170 explains अध्रुवे in a different manner. स्त्रियः संस्थानं (form) स्त्रीसंस्थानं, तदिव संस्थानं यस्य. ज्योतिः–This was Menakā, the mother of Śakuntalā, who was then keeping watch at the Apsarastīrtha and who on seeing Śakuntalā's plight lifted her up from afar (आरात् which means both near and at a distance. 'आराद् दूरसमीपयोः' अमरः) and flew towards the Tīrtha. The two चs show simultaneity of the two actions. No sooner did she begin to cry than did the lustre appear and carry her away. For similar

use of चs vide R. 3. 40; 10. 6; Māl. ix. 39. The first च in क्रन्दितुं च प्रवृत्ता showed to the king that something else had happened and he asked ' And what (किं च)? '

v. 30. 2, 3–किं...अन्विष्यते–It is no use conjecturing who must have taken her away; for we have already discarded her and consequently have no interest in knowing her whereabouts. The king shows his indifference towards Śakuntalā by referring to her as सोऽयं:. But it should be noted that his indifference is merely a cloak. He is very much interested in Śakuntalā's fate and that interest he exhibits by pretending indifference. His words are not of course to be taken literally.

Stanza 31 Construe:—प्रत्यादिष्टां मुनेस्तनयां परिग्रहं न स्मरामि [इति] कामम्। बलवत् दूयमानं हृदयं तु [मां] प्रत्याययति इव । (आर्या)

The stanza contains what is called the proof of instinct or intuition. The king remembered not the sage's daughter to be his wife (' पत्नीपरिजनादानमूलशापाः परिग्रहाः ' अमरः). Yet his aching heart seemed to convince him of the fact. तनयां परिग्रहं न स्मरामि is rather an unusual expression. प्रत्याययति is the causal of इ with प्रति to recognise. अहं मुनितनयां प्रत्येमि primitive; हृदयं मां मुनितनयां प्रत्याययति causal.

What is the dramatic importance of Haṁsapadikā's song at the beginning of this Act ? We believe the poet has achieved three distinct purposes by its introduction. When we come to the end of Act iv after witnessing the most loving parting scene between the father and daughter, we begin to get anxious as to how the fondly-loved daughter would be received by the king. Even like young Anasūyā we do not realise the full significance of the irritable sage's curse and we hope that everything would be all right with the ring in Śakuntalā's possession. But before we advance much in Act v our hopes are rudely shattered. The song is sung. We recognise in it clear references to Śakuntalā's history. Cūtamañjarī is the delicate forest-bred Śakuntalā, full of youthful charm and beauty. Madhukara is the king, whose main object is to amass honey i. e. to enjoy life to the fullest extent, which necessarily involved migrations from one flower to another. Kamalavasati is the king's residence in his harem where according to his own confessions in the earlier Acts we know, he cannot expect to find the same pleasure which he enjoys in the company of the heavenly nymph's daughter.

But has he really forgotten her ? Duṣyanta takes the song to be a clever rebuke from Haṁsapadikā for his having transferred his

affection from her to Vasumatī. Such rebukes are probably a matter of every-day experience to him. But we are pained to see that no recollection of Śakuntalā is called up in the king's mind by the song. After the Vidūṣaka has gone, he becomes mysteriously uneasy and does not understand the cause of his uneasiness. His words' इष्टजनावि-रहाद्बृते ' blow to the wind the last particle of hope that may be lurking in our mind and we realise the curse of Durvāsas has had its full effect.

But even the curse of a great sage cannot completely obstruct the operation of love's irresistible course. Though unconscious of iṣṭajanaviraha, the king feels vaguely conscious of the same. He can find no explanation for his anxious uneasiness and he takes refuge in the idea that mental impressions of friendships of former births have probably called up those undefinable remembrances that make him uneasy. But this explanation does not in the least lessen his longing and be continues in an agitated state of mind. At this time the arrival of the party from Kaṇva's hermitage is anounced.

It will thus be seen that the state of mind in which Haṁsapadikā's song throws the king is the most suitable, from the dramatic point of view, for the king to receive the party of sages in. It makes the struggle in the king's soul more keen and more interesting for the audience to observe. Nowhere does the king's character capture our attention so much as in the situation in which Kālidāsa depicts him to be in the fifth Act. And for that Haṁsapadikā's song was necessary. While he feels dimly conscious of iṣṭajanaviraha, but remembers not who the iṣṭajana may be, Śakuntalā stands before him and for a moment it appears as though the sight of the object of his heart's once most cherished desires would force upon him her recognition. But the curse is too powerful. This kind of dramatic effect is made possible by Haṁsapapikā's song.

Another purpose achieved by Haṁsapadikā's melody is still more important. During the course of the second Act we have seen Duṣyanta admit his Vidūṣaka into the secret of his affection for Śakuntalā. But towards the close of the Act when he sees the necessity of sending him away to his capital he familiarly tells him (' विदूषकं हस्ते गृहीत्वा '), so as to impress on him the truth of his statement, that all that he had said concerning Śakuntalā, her beauty and his being captured thereby was a huge joke with no truth in it at all. Now had the Vidūṣaka been present with the king at the time

the party arrived from Kaṇva's penance-grove, he would certainly have charged Duṣyanta with having told him a lie and would have borne testimony to the king's previous fervent confessions of love for the sage's daughter. It is true the poet had made arrangements for avoiding such a contingency to a certain extent by making the king tell his boon companion, for a special purpose of his own, that it was all a joke. Yet the Vidūṣaka, if he had witnessed all that transpired in Act v, could not have resisted the temptation of contradicting the king by at least recounting all that he knew of the affair. This would have been a most undesirable situation both for the dramatist to handle and for the king to be in, for it would seriously have affected the justice of the king's stand and to avoid it Haṁsapadikā's song is so cleverly introduced. The king appreciates the ingenious rebuke in the song and wants to convey his appreciation to the singer by sending her his compliments through the Vidūṣaka. The poor Brāhmaṇa in vain pleads that once in Haṁsapadikā's hands, he has no chance of escape for at least a considerable period of time, but the king listens to him not. This means the poet has not only sent away the Vidūṣaka, but made arrangement to keep him away for a long time with no possibility of his returning in the midst of the king's conference with the hermits.

3 The importance of Haṁsapadikā's song lies in a third direction also. It shows us the usual nature of the king's love. It is his habit, even like a bee, to taste one flower of a loving woman after another and to neglect it afterwards. Though the faint sub-conscious recollection of incidents in the hermitage make him unaccountably uneasy, he does not seems to feel anything for Haṁsapadikā. That kind of thing is an every-day affair to him. Perhaps there were many Haṁsapadikās in the precincts of the royal harem.

Towards the end of the fourth Act we see Śakuntalā starting for the king's capital full of eagerness, enthusiasm and hopes. She brings with her the good wishes of the venerable sage. At the beginning of the fifth Act when we listen to Haṁsapadikā's song, we receive a rude shock. We begin to tremble for the fate of Śakuntalā, as we learn the true nature of Duṣyanta's affection. Anasūyā's fears appear to be justified and she is proved to be cleverer than we had previously thought. When the king actually rejects Śakuntalā, we no doubt satisfy ourselves by saying that it is the curse of Durvāsas that is working mischief. But our satisfaction is not quite unalloyed, for the discarded queen's song has shown us, that the result brought about

by the sage's imprecation is not quite extraordinary, but has its basis in the king's temperament and would possibly have happened even in the absence of the curse.

The fifth Act is by some considered to be the best. It depicts the conflict between two souls, between two opposing truths. Both Duṣyanta and Śakuntalā had justice on their side. Victory on one side or the other was impossible, as we have noted before. This makes the Act extremely interesting from the higher philosophical point of view. While in the first and the third Acts the conflict of emotions in Śakuntalā's mind captures our attention, the fifth Act presents Duṣyanta more prominently before us. The king is caught between opposing forces. First, his own conscious and sub-conscious mental conditions are in revolt against each other owing to the song of Haṁsapadikā. Secondly, he is faced with a very trying temptation. A young girl of heavenly beauty comes from a hermitage of holy atmosphere and demands admission to the royal harem. She brings with her good wishes from the great sage Kāśyapa and her demand is backed up by the Kulapati's pupil, almost as great in asceticism as the master sage himself ('गुरुशिष्ये गुरुसमे)'. A less cultured, less powerful and less thinking mind would at once have submitted to the temptation as the Pratihārī suspected. But Duṣyanta remains firm. He would rather be the abandoner of his own legal wife than defile himself by association with an unkown woman. Such a resolve requires great mental firmness and it is to the eternal credit of Duṣyanta he shows it. The higher powers wanted to test him and he passed the examination with very great distinction.

But what about Śakuntalā? Was she not vanquished in the conflict? Sorely disillusioned as regards the high-soaring hopes she had formed of her future life, she was faced with the necessily of maintaining her character. She tried to convince the king of her virtue by one means after another, but in vain. The possibility of her being a liar crossed the mind of even the great pupil Śārṅgarava who to her was as much an object of adoration, as her father. The cup of her miseries was full, when she was peremptorily ordered not to follow the ascetics on their way back to the penance-grove. Was she to pass her days in the house of the king's Purohita? That would be too degrading a treatment for virtue to receive even in this mortal world of unrecognised virtue and unrewarded good. Human efforts had come to a standstill. They were powerless to help her

out of her difficulties. It was now high time for the higher gods to intervene and they did so. The supernatural element came in where the natural proved impotent to help virtue. Though we knew it not, Śakuntalā was transported into regions of higher bliss, as though she was too good for this wicked world.

But were all the ills she suffered merited? Is virtue to undergo such hardships in this world? What is the poet's motive in making her go through these unmerited wrongs? Questions like these naturally rise before one at this stage. But we shall do better to reserve them till we go to the end of Act vii.

ACT VI

THE INTERLUDE

[A fisherman living in Śakrāvatāra one day caught a Rohita fish in his net. When he cut it to pieces, he found in its belly a shining jewelled ring. He brought it to the capital and was showing it to people for sale, when he was arrested by the king's constables. For, it was a royal signet-ring, having Duṣyanta's name engraved on it. The sixth Act begins with the entrance of the Superintendent of the city-police and two constables, who are leading this fisherman in custody. The policemen take him to be a thief and, by the usual process of beating, try to extort from him a confession of his crime. The accused boldly declares the truth. The Superintendent feels sure he is a fisherman, but does not fully believe his account of the acquisition of the ring. To err on the safe side he goes to the royal palace, reports the whole case to the king and presents the ring to him.

The sight of the ring at once reminds Duṣyanta of Śakuntalā and all her previous history. For a moment his eyes become full of tears. He tells the Superintendent that the fisherman is right in his account and sends to him a suitable reward as the price of the ring. The constables look with an envious eye at the fisherman, thus rewarded, and the latter understanding their look presents the Superintendent with half of what he has obtained. They then all become friends and go to a liquor-shop for enjoyment.]

vi. 0. 1—नागरिकः=नगरे नियुक्तः (रक्षाविधानार्थम्) or नगरं रक्षति असौ Superintendent of the city-police. This office was generally occupied by the king's brother-in-law (श्यालः) and the practice was so universal that even when the incumbent did not happen to be related to the king,

he was called Śyāla, as perhaps in the present case. vi. 0. 3—कुम्भीरकः a thief. 'कुम्भीरको गण्डपदस्तस्करश्च मलिम्लुचः' नाममाला. The word is of uncertain derivation. One way is to derive it as कुम्भिनं हस्तिनम् ईरयति इति कुम्भीरः नक्रः (a crocodile) । कुम्भीरः एव कुम्भीरकः. From the thievish habits of the crocodile the word comes to mean a thief. Or we may derive it irregularly from कु + भिद् one who breaks the earth *i. e.* the wall built of earth. vi. 0. 4–माणि...नामधेयम्-This is rather a confusing expression. (1) मणेः बन्धनं यत्र the place where the jewel is set; the collet. माणिबन्धने उत्कीर्णं नामधेयं यस्मिन् having the name engraved on the collet. This means the ring was like our modern seal-rings. But this explanation would not do, as we know from below that the ring possessed both a shining jewel and the king's name engraved. (2) मणीनां बन्धनम् the setting of the jewels=बद्धाः मणयः । माणिबन्धनेन उत्कीर्णं etc. This means that jewels were set on the ring in such a way as to engrave the king's name therewith. This certainly would testify to excellent workmanship, but must be rejected as the Śyāla's speech below (vi. 1. 54) shows that the ring possessed only one jewel. Therefore explain the expression finally as (3) मणेर्बन्धनं यत्र तन्माणिबन्धनम् । तादृशं च उत्कीर्णनामधेयं च having a jewel set and the name engraved. But it is not clear whether the name was engraved on the jewel or near it. 'On the jewel' must be rejected on the ground of improbability and grammar. The compound as it stands would not yield that sense. In that case मण्युत्कीर्णनामधेयम् would have been used. So we must suppose the name was engraved somewhere near the jewel. The Bengali reading 'महामणिभासुरमुत्कीर्णनामाक्षरम्' leaves no difficulty. vi. 0. 5–भीतिनाटितकेन with a gesticulation of fear *i. e.* acting fear. This reading is to be rejected in favour of भीतिं नाटयित्वा, as in such stage-directions the gerund is generally used and such instrumental is unusual. vi. 0. 6–भावमिश्राः—भाव means a wise man and मिश्र is an honorific suffix. 'भावः सत्तास्वभावाभिप्रायचेष्टात्मजन्मसु । क्रियालीलापदार्थेषु बुधजन्तुविभूतिषु' मेदिनी. 'मान्यो भावेति वक्तव्यः.' ईदृशकर्म refers to theft, with which the guards are charging him. vi. 0. 7–शोभनः worthy. vi. 0. 7–कृत्वा= मत्वा, कृ being capable of possessing the meaning of any root. प्रतिग्रहः gift. This is considered to be one of the special prerogatives of a Brāhmaṇa. Vide Ms. 1. 88; 10. 75; Y. 1. 118. vi. 0. 11—पाटच्चरः a thief. पाटयन् चरति moves about breaking walls. This ordinarily would yield पाटयच्चरः, but we get पाटच्चरः according to 'पृषोदरादीनि यथोपदिष्टम्' पा. 6. 3. 109. vi. 0. 14–प्रतिबधान stop or interrupt. vi. 0. 15—आवुत्तः really means the husband of one's sister (भगिनीपतिः). But the word is used as a term of honour in addressing their superior by low people. vi. 0. 17—जालम् a net. उद्गालः a hook. vi. 0. 18—विशुद्धः holy. इदानीम् indeed.

This is said ironically, as the Superintendent's laugh shows. What he means is that the fisherman's profession is very unholy, inasmuch as it involves slaughter of life. Note the humour of the Śyāla's remark. Only a moment before he has ordered Sūcaka to allow the man to continue his story uninterrupted. But now he is violating his own command. Men in authority often do such things !

Stanza 1 Construe :—यद् विनिन्दितं कर्म सहजं, तद् हि न विवर्जनीयं किल। श्रोत्रियः अनुकम्पामृदुरपि पशुमारणकर्मदारुणः [भवति]। (वैतालीय)

The fisherman wants to defend his profession against the taunt of the Superintendent and in doing so enunciates one of the most important propositions of Hindu social religion and adduces the example of the Brāhmaṇas. सहज born with one ; which is enjoined on account of one's birth. किल they say. The dhīvara does not pretend to be dogmatic. He only relies on what learned people say. श्रोत्रिय is a learned Brāhmaṇa, well-versed in the Vedas. Note 'जन्मना ब्राह्मणो ज्ञेयः संस्काराद् द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय एव च ॥'. Such a one, you cannot say, is heartless. Yet (अनुकम्पामृदुरपि) he has to be cruel in the action of killing animals (in sacrifices), because those form a part of his sahaja karma. Similarly, I follow my profession of killing fish, not because I possess natural cruelty of disposition, but because 'सहजं कर्म कौन्तेय सदोषमपि न त्यजेत् । सर्वारम्भा हि दोषेण धूमेनाग्निरिवावृताः ॥' गीता 18. 48; 3. 35; 'वरं स्वधर्मो विगुणः न पारक्यः स्वनुष्ठितः । परधर्मेण जीवन् हि सद्यः पतति जातितः ॥' Ms. 10. 79. It will thus be seen that the reading अपि is better than एव. The stanza shows that the practice of performing animal sacrifices extensively prevailed in the days of the poet. Otherwise an uneducated man like the fisherman would not have been able to quote such an illustration.

vi. 1. 8, 9–रोहितमत्स्यः (a red fish) is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red. खण्डशः कल्पितः cut to pieces. vi. 1. 13–विस्रम् raw flesh. तस्य गन्धः । स विद्यते अस्य. Note that this is rather a clumsy way of obtaining the required sense. विस्रस्य गन्धः यस्य सः विस्रगन्धः would have done. Vide p. 270 *supra*. vi. 1. 14–गोधामत्तुं शीलमस्य who habitually eats the crocodile. मत्स्यान् बध्नाति असौ a fisherman. The man was emitting a horrid stink of raw flesh. This led the Śyāla to believe that he was the fisherman. For, fishermen were known to eat the raw flesh of crocodiles. But his account of the acquisition (आगमवृत्तान्तः) of the ring the Śyāla could not easily believe (विमर्शयितव्यम् must be

thought over or scrutinised). Yet the dhīvara had presumption on his side, because his statement about his profession was correct. The Śyāla, therefore, decides to report the whole case to the king. vi.1. 16–ग्रन्थिभेदक a cut-purse; one who breaks the knot with a view to steal articles thus securely kept. The choice of this particular word shows the guards' belief in the man's guilt. Somebody probably had kept the ring in a knot of his garment, the man untied the knot and purloined the ring away. That is what they mean. vi. 1. 20–पुरद्वारे at the city-gate. गोपुरद्वारे is tautologous, as पुरद्वार itself is गोपुर. 'पुरद्वारं तु गोपुरम्' अमरः. यथागमनम्=आगमनमनतिक्रम्य exactly as it came to us. vi. 1. 21–प्रतीष्य having obtained or received. vi. 1. 25—ननु conveys a gentle censure. Can't you see kings have to be approached at their leisure? vi. 1. 27—वधस्य सुमनसः पिनद्धुम् to fasten the flowers of death (of this man). पिनद्धुम्=अपिनद्धुम्. It was customary in ancient days to decorate a doomed criminal, or a person intended as an offering to some deity with particular flowers, usually red, such as जपा, करवीर etc. These are referred to here as वधस्य सुमनसः. Compare Mk. x. 27; Mu. vii. 4; Māl. v. 24. Sūcaka expects that Śyāla would return from the king with an order for the man's execution. It may be noted here that Manu lays down capital punishment for the theft of precious gems. Vide 'पुरुषाणां कुलीनानां नारीणां च विशेषतः । मुख्यानां चैव रत्नानां हरणे वधमर्हति ॥' Ms. 8. 323. vi. 1. 29—मारयति असौ मारणः one who kills. अकारणं यथा तथा मारणः.vi. 1. 33, 34–गृध्रबलिः....द्रक्ष्यसि These refer to two of the dreadful ways of executing a condemned man, prevalent in ancient days. The first meant that the man was to be impaled and his body allowed to stay on the stake to be devoured by vultures. शुनो मुखं द्रक्ष्यसि is just a picturesque way of saying that you will find yourself in the mouths of dogs. According to this method the unfortunate criminal was set upon by blood-hounds who tore him up and ate him. शुनः is collective singular (समूहैकवचनम्). vi. 1. 36–जालोपजीवी is the fisherman, because he makes his living by plying his net. vi. 1. 39, 40–एष यमसदनं०—A royal ring was found with the fisherman. The policeman was sure he had stolen it. His execution was, therefore, a fore-gone conclusion. When, however, he was ordered to be released, it appeared to the policeman that the fisherman had returned from Yama's abode after actually entering it. As the policeman makes this somewhat picturesque remark, the audience probably enjoys the unconscious humour contained in it. The fisherman had fallen in the hands of the police. This was as good as entering Yama's abode; for both the police and Yama subjected their victims to all sorts of tortures. When, therefore, the order for

his release was received, it might justly be said that he had returned from Yama's abode. vi. 1.42–कीदृशो मे आजीवः—This is the fisherman's return-taunt to the Śyāla for his 'विशुद्ध......आजीवः' You seem to hold my profession in contempt, but the king does not appear to do so. On the contrary my profession has served him well inasmuch as it has restored to him his ring. The Śyāla finds no answer to make to this remark, which he, therefore, ignores and proceeds to do the king's bidding. The अपि in प्रसादोऽपि shows that the Śyāla has neglected the intervening remark of the dhīvara and is straight continuing his account of the interview with the king. We have seen before that कीदृशो मे आजीवः contains the fisherman's taunt to the Śyāla. This need not cause us any surprise. For, the fisherman had already shown his stuff 'सहजं किल etc.' and the Śyāla was no such high and cultured personage as to inspire a kind of awe in other people. As we would see he felt no scruples in going with the fisherman and his subordinates to a liquor-shop in order to have a glass or two. iv. 1. 50—The reading परितोषं कथय for पारितोषिकं कथयामि does not yield any good sense. पारितोषिकम् is so called, because it is given when one is pleased (परितोषः प्रयोजनमस्य). Put emphasis on महार्हरत्नेन. परिगतानि अश्रूणि ययोः ते पर्यश्रुणी full of tears. vi. 1. 51–सेवितं...आवुत्तेन you have, indeed, well served. That should really be called service which gives pleasure to the master. vi. 1. 59–मात्सिकभर्तुः the chief of the fishermen. What Jānuka means to say is that the Śyāla certainly served the king well, but that was done not merely with a view to the king's plasure, but also to secure some reward for this chief of the fishermen. This suggests that as they had done the chief a good turn, he should also try to requite their obilgation by sharing with them the king's reward. This is the meaning of the asūyā or envy with which Jānuka looks at the man. The fisherman understands what the guard means and gives the Śyāla half the amount. Note the change in the attitude of the policemen. Only a short while ago, Jānuka was prepared to see the fisherman devoured by vultures or torn to pieces by dogs. But now he addresses him as 'the chief of fishermen' and the Śyāla proclaims him to be a very great (महत्तरः) friend of theirs. मात्सिकः is explained as मत्स्यान् हन्ति असौ and is formed according to 'पक्षिमत्स्यमृगान् हन्ति' पा. 4. 4. 35 (पाक्षिकः। मात्स्यिकः । मार्गिकः). The reading मत्स्यशत्रोः suggests direct cruelty and मात्स्यिकाभर्तुः (the husband of a she-fish) great contempt and are therefore unsuitable in the present passage. vi. 1. 61–सुमनोमूल्यम्—This is explained in three ways: (1) सुमनसां मूल्यमिव मूल्यं यस्य of the price of a

flower. This is said modestly. Compare the Marāṭhī 'फूल नाहीं, फुलाची पाकळी'. This modest way of offering a present is based on 'पत्रं पुष्पं फलं तोयं यो मे भक्त्या प्रयच्छति । तदहं भक्त्युपहृतमश्नामि प्रयतात्मनः ॥' गीता 9. 26. (2) The fisherman makes here a cunning reference to the flowers of death which the Śyāla's men were ready to tie on his body. This is ironical. (3) The price of the good mind or behaviour that you have exhibited towards me (again ironical). Explanations (2) and (3) are out of question, as irony cannot have been meant on the present occasion. (1) is therefore preferable. vi. 1. 65–इदानीम्— Emphasise this—*now* when you have shown such liberality, which we are not accustomed to associate with men of your tribe. कादम्बरी (wine) साक्षि (सामान्ये नपुंसकम्) यस्य तत्. The Śyāla desires that their first friendship should be celebrated in the presence of wine. कादम्बरी (wine) has an interesting derivation. कुत्सितम् अम्बरं (garment) कदम्बरम्। कदम्बरम् अस्य अस्ति असौ कदम्बरः । कदम्बरस्य इयं कादम्बरी. This means that wine is the drink of a man whose garment is disordered. Reference is here to the fact that when a man is under the influence of an intoxicating drink, he loses all sense about his garments, which consequently become disordered. Another derivation is कदम्बरः नीलाम्बरः बलरामः इत्यर्थः । तस्य इयं कादम्बरी. Wine, it is well-known, was a favourite drink of Balarāma. vi 1.66–शुण्डा सुरा पण्यमस्य स शौण्डिकः a wine-seller, vintner, according to 'तदस्य पण्यम्. ' पा. 4. 4. 51 (अपूपाः पण्यमस्य आपूपिकः). vi. 1.67 प्रवेशकः the Interlude.

Towards the close of the fifth Act we witnessed Śakuntalā's rejection and her departure to an unknown destination in the hands of a celestial being. But is this separation between Duṣyanta and his quondam beloved to be niravadhi (U. vi. 30)? That can scarcely be possible both from the point of view of human and dramatic justice. If not, how is the union to take place ? The first requisite for this was the removal of Duṣyanta's curse, which could not be effected unless the ring was found. But the ring was at the bottom of the Śacītīrtha in Śakrāvatāra. Who was going to dive therein, take it out and show it to the king ? If somebody would have done so, it would not have been Kālidāsian. It appears when the ring slipped from Śakuntalā's hand and fell into the Śacītīrtha, it was swallowed by a Rohita fish in whose belly it remained for about six years (for that is the period of time which must be supposed to have elapsed between the incidents of Act v and Act vi) until the fish came to be caught by the fisherman, who, after cutting it up, found the ring. Or if the residence of the ring in the fish's belly for such a long period appear-

ed improbable, we must suppose that it lay at the bottom of the Śacītīrtha for six years and came to be swallowed by the fish a day or two before it was caught. When once the fisherman came by the ring, it was sure to find its way into the king's hands, for the fisherman naturally tried to make some money out of it by selling it in open market and when a poor man like him was found in possession of such a valued article, especially belonging to the king, it was again natural that suspicions were roused and he was arrested. It being the king's signet ring, the Superintendent too had no other alternative, but to report the whole case to the king.

It will thus be seen that the Praveśaka of the sixth Act was a necessary and natural consequence of the incidents described in Act v and the first step towards the devoutly-to-be-wished consummation of union between Duṣyanta and Śakuntalā. In the very first sentence of this Interlude we hear of the royal ring with the name engraved and we begin to suspect it is the fatal ring of Śakuntalā. Our hopes rise high when we hear that the man is a fisherman and lives in Śakrāvatāra until when he finishes his story, no doubt is left in our mind regarding the identity of the ring. We then begin to wonder what the Superintendent of Police would do with the valued ornament and when he decides to take it to the king, we heave a sigh of relief. The effect of the sight of the ring on Duṣyanta is instantaneous.

The curse is removed and the recollection of Śakuntalā and all her previous history at once flashes across his mind. He for a moment forgets he is in the presence of his police-officer. Tears fill his eyes and his calmness seems to leave him. Some ejaculations of grief involuntarily escape from his lips, which lead even the rough Superintendent of Police to conclude that the ring has reminded him of some loved relative. Duṣyanta was a soft-hearted affectionate man. His cruel conduct in the fifth Act was due to the curse of Durvāsas. But now when he came to know his error, repentance overpowered him and his old affection for Śakuntalā returned with doubled intensity. Henceforward happiness could not be his lot. This is illustrated by his conduct during the Main Scene of this Act.

This Praveśaka is important from another point of view too It affords us a glimpse into the condition of the police of the day. A comparison with the same force of modern times reveals the fact that with all our vaunted progress, our police have not much improved since the days of Kālidāsa. Beating then, as now, was the most

effecient and common way of extracting confessions from the accused. Bribery and vices such as drinking prevailed. Power of money could in a moment transform the policemen into great friends. The force was recruited from the illiterate class of people and even big officers were not well educated. These are the facts that we gather from this Interlude regarding the condition of the city-guards in the days of Kālidāsa. Incidentally some other items of social condition can also be elicited. As the king himself dispensed justice, it appears he was easily accessible to police-officers. Cruel punishments such as impaling or giving the victim over to dogs for being torn to pieces were in vogue. Even offences like theft were liable to receive capital punishment. Animal sacrifices, it appears, were the order of the day so much so that even an illiterate fisherman could refer to them in defence of his vocation. But Buddhism seems to have already entered a protest against this sanctioned cruelty to animals, though there are no indications of Brahmanism losing ground in any way.

THE MAIN SCENE

[After her rejection Śakuntalā is taken away by a celestial lustre of a feminine form, as we have seen. The lustre is no other than her mother Menakā, who was then keeping watch at the Apsarastīrthā. She takes her daughter to the mountain Hemakūṭa in the penance-grove of Mārīca, where she is delivered of a son. Years roll on and Śakuntalā continues her vow of chastity. At the approach of one spring she asks her Apsaras friend Sānumatī, whose turn now is to be present at the Apsarastīrtha, to visit the king's capital and bring tidings of her husband. And the sixth Act opens with the entrance of Sānumatī along the aerial path. The Apsaras wants to know how the king is faring and desirous of learning something in that direction from two female keepers of the king's garden, whom she sights, she alights and stands behind them, concealed under a veil of invisibility.

Two maid-servants now make their appearance. The spring has just set in. They, therefore, make preparations for the worship of Kāmadeva, but are abruptly prevented from doing so by the king's chamberlain, who suddenly enters and takes them to task for acting against the king's order, by which the celebration of the spring festival has been forbidden. The maids plead ignorance of the royal command and are forgiven. On inquiry they learn from the chamberlain, as the reason of this command, the overpowering mental derangement

of Duṣyanta, consequent upon the recollection of Śakuntalā at the sight of the ring, and the great repentance it has caused. Sānumatī of course is a silent listener and is glad at the news she learns.

The king now makes his appearance along with his Vidūṣaka and Pratihārī. He is stung deep in his mind on account his repudiation of Śakuntalā and his repentance knows no bounds. He has grown thin in his body and passes his nights in anxious wakefulness. Last night he has kept awake unusually long with the result that he does not feel inclined to visit the court. He, therefore, sends word with his Pratihārī to Minister Piśuna to report to him the cases of citizens that he may have looked into and proceeds towards the pleasure-garden. On the way he meets his chamberlain Vātāyana, whom he has already ordered to inspect his places of diversion in the garden, for doing which he has gone there, when he meets the maids, as we have seen.

Along with the Vidūṣaka, Duṣyanta then repairs to the the Mādhavī bower, where he recounts to his friend all the previous history of Śakuntalā and begins to lament his folly in repudiating her. Caturikā, his maid, arrives as per instructions, with a painting of Śakuntalā, which the king has drawn to beguile the time in his virahāvasthā. Duṣyanta wants to improve the picture and sends the maid back to fetch his colour-box. The painting calls to the king's mind fresh remembrances of scenes from Śakuntalā's life and heightens his misery. At this stage he learns from Caturikā that the great queen Vasumatī is on her way to the Mādhavī bower and with a view to hide the picture of Śakuntalā from her, the Vidūṣaka is sent to the Meghapraticchanda palace with it.

The Pratihārī then makes her entrance, bringing in her hand a letter from Minister Piśuna. She reports to the king that Queen Vasumatī has returned, seeing that she is carrying a state-document in her hand. The minister's letter informs the king of the case of the merchant Dhanamitra, who has died childless and whose property, Piśuna has decreed, lapses to the crown. Duṣyanta reverses the decision and makes the child of the late merchant, lying in the womb of one of his wives, the successor to the estate. But the case of Dhanamitra brings his own childlessness more pointedly to his mind and his repudiation of the pregnant Śakuntalā produces in him so poignant a pain that he actually faints away for grief. Sānumatī, who has been a witness to all this, is once tempted to dispel the king's anxiety by informing him of the safety of Śakuntalā and her boy, but

as she has heard from Aditi, the wife of Mārīca, that the gods themselves will shortly arrange for the union between Duṣyanta and his wife, she decides to abide that time and flies to Hemakūṭa to gladden Śakuntalā with the news of what she has seen.

In the meanwhile the king is called back to his consciousness by the Vidūṣaka's cry of distress. Some invisible being has caught him and taken him on the uppermost terrace of the palace and is threatening to kill him. The king's anger is roused and he goes up to the terrace bow in hand. There he meets Mātali, the charioteer of Indra, who has come with an invitation from his master to Duṣyanta to go to heaven and kill the demons, called Durjayas, who are destined to meet their death at the hands of the Paurava king. As regards his behaviour towards the Vidūṣaka Mātali explains that when he came, he saw Duṣyanta distressed owing to some mental agony and in order to rouse his spirit, he treated the poor Brāhmaṇa in that way. At his request Duṣyanta mounts the chariot of Indra forthwith and leaving the responsibility of governing his kingdom to Minister Piśuna proceeds to heaven.]

vi. 1. 68—आकाशयानेन along the aerial path. Compare the words देवयान and पितृयाण mentioned in the Upaniṣads and the Gītā. आकाशयान means also a celestial car, but that sense is not intended here. vi. 1. 76— पर्यायनिर्वर्तनीयम्—It appears it was a rule among the Apsarases to be present at the Apsarastīrtha, of which probably they were the guardian deities, by turns (पर्यायः rotation), so long as it was the bathing time for good men or sages. vi. 1. 77—इति=अस्मात् हेतोः because I have now performed my duty and have leisure (R). उदन्तम् news. 'वार्ता प्रवृत्तिर्वृत्तान्त उदन्तः स्यात्' अमरः. vi. 1. 78–तया च–It appears the immediate incentive to Sānumatī's going to the king's palace was a request from Śakuntalā, though that has not been expressly referred to anywhere and has only to be gathered from the speech of Sānumatī. Thus the च here shows that Menakā *also* had asked Sānumatī to do something for her daughter. But this was some time ago (आदिष्टपूर्वा). The immediate cause of going was of course Śakuntalā's request. प्रणिधानम् meditation or contemplation of a particular object with perfect concentration, which enables a person to know everything about it. Compare R. 1. 74; 8. 19, 75. vi. 1. 80—सख्याः आदरः the earnest desire or request of my friend, viz. Śakuntalā. There is no doubt whom Sānumatī refers to by सख्याः. For, in her speeches throughout this Act she refers to Śakuntalā as her friend. It appears Śakuntalā had requested Sānumatī to go and *see* the news

about the king. She probably did not know that Sānumatī could do so by praṇidhāna. The nymph, therefore, thought it better to act up to Śakuntalā's words. If we were to suppose that Śakuntalā had not made a request, as some do, सख्याः आद्रः could be explained as follows: (1) the regard I have for Śakuntalā. She has become a part of my body. I have a great regard for her. It is, therefore, better to have a personal look at the king's affairs. (2) request of my friend Menakā. Sānumatī would naturally call Menakā her friend, because they belonged to the same group. (3) the respect or regard that my friend Menakā has shown to me by making me this request. Menakā could herself find the information required by praṇidhāna. But as she honoured Sānumatī with a request, it meant she wanted visual information. Otherwise there would have been no propriety in Menakā's making this request at all. (4) the respect I have for Menakā. If I went and witnessed the king's doings with my own eyes, I would be showing more respect for Menakā who had made me such a request, than if I knew all about it by praṇidhāna. We think all these interpretations are of no use, as we believe that Śakuntalā herself had requested Sānumatī on the present occasion, though Menakā also had spoken to her about the subject before. The last sentence that Sānumatī utters in this Act (vi. 25. 12), before she flies up into the sky, also confirms our view. For, there she says she would go and comfort Śakuntalā with the news she had gathered. If Menakā had made the request, she would have spoken of acquainting Menakā with what she had seen. तिरस्करिणी the veil of invisibility. The word signifies a secret science by which one could make oneself invisible. No help of an actual veil is necessary, as Williams' explanation 'a kind of magical veil' seems to suggest.

Stanza 2 Construe:—[हे] आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्व ऋतुमङ्गल चूतकोरक, दृष्टोऽसि, त्वां प्रसादयामि । (आर्या)

आ = a little. This goes with all the three colours. None of them was too deep. दृष्टोऽसि—This shows the mango-bud has made its appearance for the first time and the speaker has been very eager to see it. The names of the maids are quite proper for the season, the advent of which they want to celebrate.

vi. 2. 6—चूतकलिकां दृष्ट्वा—Parabhṛtikā is punning on her own name. She is caught muttering alone by her friend. She accounts for her action by saying that the Parabhṛtikā (the cuckoo) becomes

intoxicated at the sight of the mango-blossom and it is, therefore, no wonder if she mutters alone, forgetting her responsibility towards her friend, who as such has a right to share the secret. Madhukarikā's एकाकिनी suggests the Parabhṛtikā is purposely keeping Mahukarikā out of her secret, which it is not proper for her to do. Or we may look upon these speeches from a different point of view. Parabhṛtikā purposely misunderstands Madhukarikā's question as being addressed to a real cuckoo, who probably is muttering in the garden at this time. Parabhṛtikā then points out that it is no wonder if the female cuckoo muttered in that way, for she is intoxicated. This latter, however, is not good. vi. 2. 10–The first maid appears to be rather a sprightly girl, who has something of a Priyaṁvadā in her. She now puns on her friend's name in 'तवेदानीं etc.' विभ्रम: beauty or grace. विभ्रमयुतानि गीतानि greaceful or amorous songs. मदजानि विभ्रमगीतानि. These songs are prompted by intoxication. विभ्रम may also mean wandering about. Then 'this is the time for you to be intoxicated, to wander about and to sing (hum)'. vi. 3. 3–अप्रतिबुद्ध: not fully blown. The mango opening its petals is likened to a man waking from his sleep and opening his eyes. बन्धन...सुरभि: fragrant owing to the cutting or plucking of the stalk. This adjective reveals the poet's minute observation of nature. कपोतहस्तकम् is a technical name for the usual folding of the hands in adoration. Note संगीतरत्नाकर 'कपोतोऽसौ करो यत्र श्लिष्टमूलाग्रपार्श्वकः । प्रणामे गुरुसंभाषे'; also 'सर्वपार्श्वसमाश्लेषात् कपोतः सर्वशीर्षकः । भीतौ विज्ञापने चैव विनये च प्रयुज्यते॥'.

Stanza 3 Construe:—हे चूताङ्कुर, गृहीतधनुषे कामाय त्वं मया दत्तोऽसि । पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव । (आर्या)

That love has flowers for his arrows has been referred to before. Vide p. 315 above. The wives of travellers, and even the travellers themselves, are many a time described by Sanskrit poets as specially appropriate objects for Love's archery. पञ्चभ्यः अभ्यधिकः superior to the usual five; the most effective. It would naturally prove to be so, when it had wives of travellers as its target (लक्ष्यम्). With this explanation we suppose the maid means that her mango-blossom should serve as the sixth arrow to the Five-arrowed god, superior in efficacy to the usual five. In this case the five arrows must be supposed to be those mentioned by Jayadeva and not the others. Vide p. 315 *supra*. But the mango-blossom is generally considered to be one of Love's five arrows. Vide st. 8 below. Therefore, explain पञ्चा० as पञ्चानां पञ्चसु वा अभ्यधिकः the most effective or the best of the five. For गृहीतधनुषे we expect गृहीतधन्वने, for धनुस् is changed to धन्वन्, when

it is the last member of a Bahuvrīhi, according to 'धनुषश्च' पा. 5. 4. 132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात्। शार्ङ्गधन्वा। सि. कौ.). The form is, however, justified by the convention of grammarians, which says that the changes that words undergo at the end of compounds are not obligatory. Compare तत्त्वबोधिनी 'कथं तर्हि 'स्वलावण्याशंसाधृतधनुषमह्नाय तृणवत् (महिम्नस्तोत्र 23)' इति पुष्पदन्तप्रयोग इति चेत्, अत्राहुः। समासान्तविधेरनित्यत्वात् नात्रानुपपत्तिः।'. Also note हर्षचरित उच्छ्वास 7, st. 2; U. v. 4; Ve. iii. 23.

vi. 3. 8-मा तावत्—supply क्षिप. अनात्मज्ञ you who do not know what you are. A servant cannot go against the desires of his majesty. वसन्तोत्सव was a festival held annually in honour of the spring season. It appears to have been a favourite with the ancients, for it is often referred to in literature. vi. 3. 11-अगृहीतार्थे those who have not learnt the fact. यद्गु=शासनम्. vi. 3. 12-वसन्ते पुष्प्यन्ति ते वासन्तिकाः those that blossom in the spring. vi. 3. 13-प्रमाणकृतम् held authoritative, binding. पत्रिन् a bird. The chamberlain asks with wonder how is it that his majesty's command, which has been obeyed by even trees and birds is not heard by the two girls. And then he begins to explain (तथा हि) how the command is followed by those trees and birds. Some take the expression to mean 'Have you not heard *that* the command is obeyed etc.?' This does not appear to be correct as in that case इति would be necessary at the end of the sentence. यदा for यत् gives a different turn to the sentence. When trees and birds had *obeyed* the command, it seemed curious that these maids should not have even *heard* it.

Stanza 4 Construe:—चूतानां कलिकः चिरनिर्गतापि स्वं रजः न बध्नाति। यदपि कुरबकं सन्नद्धं तत् कोरकावस्थया स्थितम्। पुंस्कोकिल रुतं शिशिरे गतेऽपि कण्ठेषु स्खलितम्। शङ्के स्मरोऽपि चकितः तूणार्धकृष्टं शरं संहरति। (शार्दूलविक्रीडितम्)

चिरनिर्गतापि though long since out. It shows that ordinarily it should have formed its proper (स्व) pollen long ago. सन्नद्ध all ready (to blossom). शिशिरः the cold season. The cuckoo does not indulge in its melodious song in the cold season. कण्ठेषु स्खलितम् is faltering in the throat. चकितः amazed, awed. तूणार्धकृष्टम् half-drawn from his quiver. The blossoming of the mango, the opening of the Kurabaka, the cuckoo's note and Love's archery are all signs indicative of the fact that they are glad at the arrival of the spring and are celebrating it. But Duṣyanta had forbidden such celebration. Hence the results described in the stanza.

vi. 4. 5-कति दिवसानि only a few days. Mark the idiom in कति दिवसानि प्रेषितयोः (only) a few days have elapsed since we

were sent. The rule is that when a certain period is represented to have elapsed since the occurrence of an event, the word expressing the occurrence is put in the genitive case. vi. 4. 6—राष्ट्रे नियुक्तः राष्ट्रियः one who is appointed to guard the peace of the kingdom; the Inspector-General of Police. This office was generally held by the king's brother-in-law. Hence राष्ट्रिय became a synonym for him. 'राजश्यालस्तु राष्ट्रियः'. Mitrāvasu was a brother of Queen Vasumatī. He had no connection with the low Nāgarika Śyāla. He had sent these two maids as presents to his sister a few days ago. Such practice was common. भट्टिनीपादमूलम् is thus preferable to भर्तुः पादमूलम्. पालनकर्म is better than प्रतिकर्म (decoration), because the girls have been referred to as उद्यानपालिकाs. It is possible their duties included pratikarma. vi. 4.7—आगन्तुकतया on account of our being strangers or new-comers here. vi. 4. 10—आर्य–This shows the proverbial curiosity of women. किंनिमित्तम् is more or less an adverbial expression. Other cases are also allowed in this sense e. g. केन निमित्तेन कस्मान्निमित्तात्, कस्मिन् निमित्ते. Similar is the case with the words कारण, हेतु, etc. vi. 4. 13—उत्सव...मनुष्याः–This is a proposition showing the poet's close observation of human nature. Sānumatī speaks of people here as mortals. She is immortal. vi. 4. 14–बहुलीभूतम् which has as it were become many (बहुल); is widely spread. This is a proper च्वि form. vi. 4. 15–कौलीनम् scandal. The word is interesting from the sociological point of view. It is derived from कुलीन, which itself comes from कुल, and means कुलीनस्य भावः कर्म वा. Note 'कुलस्य अपत्यं कुलीनः। 'कुलात् खः' पा. 4. 1. 139। कुलीनस्य भावो कर्म वा कौलीनम्। 'हायनान्तयुवादिभ्योऽण्' पा. 4. 1. 130.' कौलीन originally meant all that was connoted by high or noble birth. But we find in society families which are considered to be high or noble, often have all sorts of scandals connected with them. The word thus came to mean a scandal. But if minutely scrutinised, these scandals are found in many cases to be baseless, so that a fresh explanation of the word became available viz. कौ पृथिव्यां लीनं भवति तत् कौलीनम् which falls to the ground as having no foundation. Further, scandals are known to travel apace as almost everybody in society takes a secret Satanic pleasure in scandalising others or in hearing others scandalised, though nobody of course will ever confess to such pleasure. कौलीनं thus has a third explanation in कौ पृथिव्यां लीनं प्रसृतं भवति. In these two cases कौलीन is an अलुक्समास. कुले जनसमूहे भवम् or कुलात् जनसमूहात् आगतम् (born in or coming from an assembly of people) is a fourth explanation. Scandals generally take their birth in meetings, where all kinds of people assemble. There they spare nobody. It should be noted that these later

explanations of कौलीन are really so many anachronisms. For, they are evidently based upon scandal as being the meaning of the word. Note 'कौलीनं स्यात् कुलीनत्वे गुह्ये' विश्वः, 'स्यात् कौलीनं लोकवादे युद्धे पश्वहिपक्षिणाम्' अमरः and 'कौलीनं पशुभिर्युद्धे कुलीनत्वापवादयोः' धरणिः. vi. 4. 19—पूर्वम् ऊढा (p. p. from वह् वहति-ते to marry) ऊढपूर्वा married before.

Stanza 5 Construe :—रम्यं द्वेष्टि। यथा पुरा [तथा] प्रकृतिभिः प्रत्यहं न सेव्यते। शय्याप्रान्तविवर्तनैः उन्निद्र एव क्षपाः गमयति। यदा दाक्षिण्येन अन्तःपुरेभ्यः उचितां वाचं ददाति, तदा गोत्रेषु स्खलितः [सन्] चिरं व्रीडाविलक्षः भवति। (शार्दूलविक्रीडित)

This stanza describes how the king's repentance, consequent upon his recollection of Śakuntalā, has affected him. The usual delightful objects now give him no pleasure. Though always so scrupulous of his public duties, he now does not hold his daily conferences with his ministers (प्रकृतिभिः). Rolling about the edge of his couch, he passes his nights altogether without sleep (उद्गता निद्रा यस्य). Yet he is courteous to his harem and when, therefore, he tries to address them a few words, he blunders (स्खलितः) in uttering their names and consequently remains perplexed (विलक्षः) with shame for a long time. गोत्रस्खलन is one of the favourite blunders, which Sanskrit poets depict the absent-minded lovers committing. Compare Ku. 4. 8; R. 19. 24; V. ii. प्रत्यहं shows that a few days have elapsed since the incidents, related in the Praveśaka, happened. For, it shows that a life of this kind has become a matter of every day with the king.

vi. 5. 2—प्रभवतः prevailing, overpowering. वैमनस्यम् mental derangement; mental distraction. vi. 5. 7—पश्चात्ताप...वेषः—This shows that in ancient times people were very particular about their dress. What dress was to be put on by a repentant person, or what by a love-sick (कामयमान) one, appears to have been settled, so that as soon as the king makes his entrance, the audience at once knows that he is repentant. vi 5. 8—अहो सर्वासु—Compare 'अहो सर्वासु अवस्थासु अनवद्यता रूपस्य।' M. ii. उत्सुकोऽपि (though suffering from love-longing) प्रियदर्शनः—Compare 'यथा परिहीयमानैः अङ्गैः अधिकं शोभसे तथा अदूरे प्रियासमागमं ते पश्यामि' V. iii. and iii. 9. *supra*.

Stanza 6 Construe :—प्रत्यादिष्टविशेषमण्डनविधिः वामप्रकोष्ठार्पितं काञ्चनमेकमेव वलयं बिभ्रत् श्वासापरक्ताधरः चिन्ताजागरणप्रताम्रनयनः [देवः] क्षीणोऽपि, संस्कारोल्लिखितः महामणिरिव, न आलक्ष्यते। (शार्दूलविक्रीडितम्)

What Priyaṁvadā says with reference to Śakunlalā in two small sentences in iii 8. 24, 25, the Kañcukī has said in this stanza with reference to the king. The idea is though the king is reduced in body (क्षीणः) owing to his repentance, he is not observed to be

so on account of the excellence (गुण) his intrinsic lustre. On the contrary he looks charming. A gem is ground to give it polish (संस्कारार्थम् उल्लिखितः). This reduces its dimensions. Yet the loss is by no means felt owing to the real lustre of the gem, which thus shines the more. वामप्रकोष्ठा०—Note the proper place for the bracelet is the prakoṣṭha or the forearm and not the wirst. Men generally use the bracelet around the left hand. एकमेव—Note Śakuntalā also wore a single bracelet of lotus-stalk (Vide iii. 8) in her love-sick condition. अपरक्त pale, which has lost its usual red colour. The king's hot sighs of grief deprived his lower lip of its natural red. Compare ' नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियायाः । निःश्वासानामशिशिरतया **भिन्नवर्णाधरोष्टम्** ॥ ' Me. 85; ' निःश्वासे**नाधरकिसलयक्लेशिना** विक्षिपन्तीम् ' Ibid. 95. प्रताम्र excessively red. The king's eyes which were already a little red had become exceedingly so owing to his anxious wakefulness. This is common experience. प्रतान्त is from तम्–ताम्यति and means wearied or languid. People explaining प्रतान्त as ' much dilated ' seem to derive the word from तन् to stretch, which is incorrect. संस्कार is technically defined as ' संस्कारो हि नाम कार्यान्तरयोग्यताकरणम् ' श्रीभाष्य.

vi. 6. 2—स्थाने खलु—Sānumatī ! beware ! you are likely to fall in love with Duṣyanta ! You seem to be so much attracted. For a similar idea compare ' स्थाने तपो दुश्चरमेतदर्थमपर्णया पेलवयापि तप्तम् । या दास्यमप्यस्य लभेत नारी सा स्यात् कृतार्था किमुताङ्कशय्याम् ॥' Ku. 7. 65.

Stanza 7 Construe :—प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम् इदं हतहृदयं संप्रति अनुशयदुःखाय विबुद्धम् । (आर्या)

सारङ्गाक्ष्या (fawn-eyed) suggests that Śakuntalā possessed the guilelessness of a fawn and it was thus impossible for her to practise deception. It was preposterous on the part of the king's heart to sleep (to forget Śakuntalā) at all. If it slept, it should have awaked of its own accord. But it did not do so even when roused (प्रतिबोध्यमान). In that case it should have slept for ever. But no, it awakes *now* only to suffer the grief of repentance (' भवेदनुशयो द्वेषे **पश्चात्तापानुबन्धयोः** ' मेदिनी) (R). अनुशयदुःखाय = अनुशयदुःखं भोक्तुम्. Vide p. 224 *supra*.

vi. 7. 4—लङ्घित: seized or attacked. भूयोऽपि shows the Vidūṣaka had observed the king in the clutches of the Śakuntalā malady before. This must have been during the few days that elapsed between the Praveśaka and this Act. vi. 7. 5–चिकित्सितव्यः to be treated. To कित् the desiderative affix सन् is applied स्वार्थे and not the usual इच्छार्थे, when it has the sense among others of व्याधिप्रतीकार to remedy a disease. Note ' गुप्तिज्किद्भ्यः सन् ' पा. 3. 1. 5 and the Vārtikas ' गुपेर्निन्दायाम् ' ' तिजेः क्षमायाम् ' ' कितेर्व्याधिप्रतीकारे निग्रहे अपनयने नाशने संशये च '.

The Vidūṣaka is here talking in medical terms. He calls Śakuntalā a disease and speaks of the patient *viz*. the king to be treated. His लङ्घितः=लङ्घनं कारितः also suggests a fast, which is enjoined as the first step of चिकित्सा in many diseases. vi. 7. 6-प्रत्यवेक्षिताः—When the king visited certain places outside his palace, those were first inspected by his officers with a view to see whether any danger was lurking there. For, the king's safety must at all cost be secured. This practice is found even in these days when Governors are on tour. प्रमदार्थं प्रमद्कारकं वा वनम् the garden which excites joy or intoxication; the pleasure-grove. This was used by kings as an out-door place of privacy, where they often enjoyed themselves in company with their beloveds. Vide 'विज्ञेयं **प्रमदवनं** नृपस्तु यस्मिन् इष्टाभिः सह रमते पुरोपकण्ठम्' हलायुधः. vi. 7. 8—चिरप्रबोधात् owing to having kept awake for a long time (at night). The word would also mean owing to having got up late. This corroborates what the chamberlain has said in the first half of st. 5. न संभावितमस्माभिः it was not possible for us. vi. 7. 9-प्रत्यवेक्षितम् investigated, looked into. vi. 7. 15—निर्मक्षिकम्—Vide p. 288 above and compare 'सांप्रतं **निर्मक्षिकं** मे प्रियवयस्यस्य' विद्धशालभञ्जिका ॥ ii vi. 7. 16-शिशिरा...रमणीये (1) pleasant owing to (extreme) cold and (extreme) heat having been cut off from it. (2) lovely in the interval (छेदः) between winter and summer. The former is preferable. vi. 7. 17—रन्ध्रोपनिपातिनः rushing or gathering at a vulnerable point. अव्यभिचारि never suffering violation, never failing, always found true. व्यभिचार is a term of Sanskrit Nyāyaśāstra and means a fallacious hetu. It is thus defined 'हेतोः साध्याभाववद्वृत्तित्वं व्यभिचारः' तर्ककौमुदी. Compare the popular 'छिद्रेष्वनर्था बहुलीभवन्ति' 'क्षते प्रहारा निपतन्त्यभीक्ष्णम्' and 'When sorrows come, they come not single spies, But in battalion!' Shakespeare *Hamlet* v. Vide in this connection an interesting, though somewhat indecent, story occurring in the कथासरित्सागर 6. 3. 156-184.

Stanza 8 Construe:—[हे] सखे, मुनिसुताप्रणयस्मृतिरोधिना तमसा मम इदं मनः मुक्तं च, प्रहरिष्यता मनसिजेन धनुषि चूतशरः निवेशितश्च। (द्रुतविलम्बित)

The use of the two चs shows simultaneity of actions. No sooner was the king's mind free from the 'recollection-obstructing darkness' than did Love make ready his shaft. The mind free from darkness was already vulnerable. Love took advantage of it. This is what the king calls the रन्ध्रोपनिपातित्व of calamities. तमसा gives the king's idea of what his delusion was like. It was a dark undefinable something.

vi. 8. 4-ब्रह्मवर्चसम् your Brāhmaṇa's power. वर्चस् *n*. has an अ added to it when in a compound it comes after ब्रह्म, हस्ति, पल्य and राज,

according to 'ब्रह्महस्तिभ्यां वर्चसः' पा. 5. 4. 78 and the Vārtika 'पल्यराजभ्यां चेति वक्तव्यम्'. प्रियायाः—That the slender body of young beautiful damsels resembles a creeper is an idea much too common in Sanskrit literature. Compare i. 19 supra and Me. 1. 9. vi. 8. 11-ईदृशं...स्थानम् -this refers to the Mādhavī bower. The following तत् (therefore) leaves no doubt about this. As soon as the Vidūṣaka reminded the king of the Mādhavī bower, he at once realised that owing to its romantic character it would be an excellent place for him to divert himself in and asked the Vidūṣaka to point out to him the way to it. vi. 8. 16-उपहाररमणीयतया owing to the loveliness of its offering (in the form of the bunches of flowers). The Mādhavī bower was in full blossom. The bunches of its flowers oppeared to be so many boquets made ready by the bower to be presented to the king in receiving him (प्रतीच्छति) (R). vi. 8. 20-The reading लतादंशिता for लतासंश्रिता means encased or armoured in creepers *i. e.* concealed behind them. Note 'संनद्धो वर्मितः सज्जो दंशितो व्यूढकङ्कटः' अमरः. vi. 8. 21-बहुमुखम् manifold; displayed in diverse ways. This can also be taken as an adverb going with निवेदयिष्यामि I shall tell her in various ways how her husband loves her. vi. 8. 30-मृत्पिण्ड इव बुद्धिः यस्य whose intellect is like a lump of clay; who takes as true whatever is told him without caring to see whether it can or cannot be the truth. Compare the English expressions 'clod-pated' 'clod-poll' 'blockhead' etc. भवितव्यता destiny. Compare 'प्रायः शुभं च विदधात्यशुभं च जन्तोः । सर्वंकषा भगवती भवितव्यतैव ॥' Māl. i. 23. vi. 8. 35—शोकपात्रम् आत्मा येषां ते whose soul is the receptacle of grief. They never allow themselves to be overpowered by grief. In this Act the Vidūṣaka more than once has made himself responsible for very wise and sensible speeches. Rāghava explains शोकवक्तव्याः as 'शोके जाते अन्येन वक्तव्या न भवन्ति'. प्रवाते in a tempestuous wind. For the idea compare 'न पृथग्जनवच्छुचो वशं वशिनामुत्तम गन्तुमर्हसि । द्रुमसानुमतां किमन्तरं यदि वायौ द्वितयेऽपि ते चलाः ॥' R. 8. 90. vi. 8. 37-निराकरणविक्लवा who was distressed at my rejection. समवस्था is the same as अवस्था, but often occurs in the sense of pitiable condition. Note R. 19. 50. बलवत् as usual is an avyaya.

Stanza 9 Construe :—इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता [सा हि], गुरुसमे गुरुशिष्ये 'तिष्ठ' इति उच्चैः वदति (सति) स्थिता [सती], बाष्पप्रसरकलुषां दृष्टिं क्रूरे मयि पुनः अर्पितवती-[इति] यत् तत् सविषमिव शल्यं मां दहति । (शिखरिणी)

This stanza is the most pathetic in the play and one of the most pathetic in the whole field of Sanskrit literature. Indeed, it must have harrowed Duṣyanta's soul when he repeated it. The king had repudiated Śakuntalā. In her distress she naturally moved (व्यवसिता)

to follow her relatives. But Śārṅgarava loudly commanded her to stay where she was. Being as great as the preceptor himself, the pupil demanded instant obedience. Śakuntalā stopped (स्थिता). She did not know what to do. With eyes bedimmed (कलुष) with the flow of tears (बाष्पप्रसरः), she once more cast a most pitiable and helpless glance at the ruthless king. That Duṣyanta now felt to be like an envenomed shaft, which sent a burning sensation through his entire frame. इतः from here *i. e.* from me.

vi. 9. 2—स्वकार्यपरता devotion to one's own interest. The more the king is pained, the more is Sānumatī pleased. Because the king's santāpa is a sure test of the intensity of his love for Śakuntalā. vi. 9. 5—पतिदेवता (पतिः देवता यस्याः) whose husband is her deity ; who is solely devoted to her husband. Reference here is to the belief that the power of chastity gives women a kind of mysterious lustre, which protects them from those that attempt to touch them rudely. Williams explains this as ' the idol of her husband, the goddess of her husband, or as we should say, a wife idolized by her husband. ' This is incorrect and shows the influence of western ideas. However a wife may be idolized by her husband, that idolization does not in any way give her the power of chastity, which is meant here. In fact we often come across people idolizing their wives, who are not quite above suspicion. सख्यास्ते—A friend's wife is considered to be one's friend. Compare Me. 93 and 99. vi. 8. 7—संमोहः the infatuation which made him forget all about Śakuntalā. vi. 8. 10-कालेन in course of time. The instrumental is used, according to ' अपवर्गे तृतीया ' पा. 2. 3. 6 (अपवर्गः फलप्राप्तिस्तस्यां द्योत्यायां कालाध्वनोरत्यन्तसंयोगे तृतीया स्यात्। अह्ना क्रोशेन वानुवाकोऽधीतः। अपवर्गे किम्। मासमधीतो नायातः । सि. कौ.). न खलु—vi. 8. 13—This is an exceedingly wise remark. Kālidāsa, the close observer of Hindu society and the working of the Hindu mind, is visible in this sentence.

Stanza 10 Construe :—स्वप्नो नु, माया नु, मतिभ्रमो नु, तावत्फलमेव क्लिष्टं पुण्यं नु । तद् असन्निवृत्त्यै अतीतम्। एते मनोरथाः तटप्रपाताः नाम। (उपजाति)

The indescribable kind of pleasure that the king enjoyed in Śakuntalā's company is now to him a thing of the past. It was a most charming, but at the same time, a fleeting experience. The king could not know properly what it was and how the whole thing at all came to pass. The four alternatives of the first half reveal this state of his mind. In the third line he concludes whatever it may be, one fact is certain viz. that the pleasurable experience is not to return. And in the fourth he winds up by pointing out to the Vidūṣaka that the hope he has formed (see यद्येवमस्ति etc. and न खलु

etc.) of the king's again being united with Śakuntalā is likely to result in disappointment and distress. माया an illusion, something unsubstantial, which has no foundation in reality. मतिभ्रमः delusion of the mind (which had called up something unreal). We enjoy pleasure in this world as the result of the merit we have performed in former births. As soon as the merit is exhausted, the pleasure also vanishes. This is what the king thinks has happened in the case of his association with Śakuntalā. The fourth line is variously explained. The interpretation of the word तत् also varies : (1) Rāghava : These false (नाम इति अलीके। अलीका मनोरथाः इत्यर्थः) hopes that you are voicing forth and that I also entertain are the crumblings (प्रपाताः) of the bank. The idea is just as the banks of a river such as the Ganges quickly fall down one after another *i. e.* have no stability in them, in the same way the hopes of being united with Śakuntalā are by no means stable. By the fourth line the king is supporting his statement in the third viz. Śakuntalā is lost to him for ever. The four alternatives also tend to the same conclusion. Whichever of them is true, the king is not now to have the pleasure of Śakuntalā's company again. तत्=शकुन्तलालक्षणं वस्तु. (2) Abhirāma, the author of the commentary in the Vāṇī Vilāsa edition : तत्=अनुभूतदयितासमागमसुखम्. तटप्रपाताः=तटस्य नदीकूलस्य प्रपात इव झटिति प्रपातो येषां ते तथा. प्रपातः=विनाशः नद्यां पतनं च. नाम=प्रसिद्धौ. Hopes formed in this world are bound to have a fall as precipitate as that of a river-bank. In the first three lines the fact that the pleasure of the company of Śakuntalā has vanished for good is established by having recourse to so many alternatives. The fourth line contains a general proposition which suggests that the hope which the king forms of being united with Śakuntalā is to fail miserably. (3) Ray : तत्=पूर्वानुभूतं शकुन्तलासमागमरूपं वस्तु. एते (चत्वारः पक्षाः) मनोरथानाम् (अभिलाषाणां पुनः समागमाभिलाषाणामित्यर्थः) अतटप्रपाताः (अतटरूपाः प्रपाताः अधःपतनस्थानानि). The idea is whichever of the alternatives we accept, it is impcssible to hope for reunion with Śakuntalā. Dream, a spell of magic or hallucination of the mind deals with unsubstantial things. If what I have enjoyed is the fruit of some meritorious action of mine, it has already been exhausted and cannot any more bear similar fruit. These alternatives, therefore, are like steep places (अतटाः) for my hopes to leap from *i. e.* just as a man leaping from a precipice has no hope of remaining alive, similarly in the event of any of these alternatives being accepted my hopes leap from a precipice and there is no room for them to revive. अतटः a precipice. प्रपतन्ति एभ्यः इति प्रपाताः places to leap from. Ordinarily the two words are synonyms. 'प्रपातस्त्वतटो भृगुः' अमरः. (4)

Williams: एव मनोरथानाम् अतटप्रपाताः. 'It has certainly passed away never to return; (and so has become) the steep precipice of my heart's-fondest-hopes'. He adds in a note: "The commentator Śaṅkara thus explains the second half of the verse. 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalā are precipitated.' Amarakośa gives अतट as a synonym of प्रपात and भृगु, each of these words signifying 'a precipice', but there is no reason why अतट should not be used as an epithet of प्रपात, to denote a very precipitous declivity." (5) Our own view: तत् appears to have been purposely used in an indefinite manner to denote something which the king did experience, but which he was not able to describe accurately and of which the real nature he did not then know. Hence the neuter gender. तत्, without the precedence of यत्, has here the sense of अनुभूत, according to a famous dictum of the Kāvyaprakāśa. In interpreting the fourth line two thinge have to be remembered. The Vidūṣaka has just now voiced forth the hope that the king will soon be united with his beloved. After this stanza he speaks again and contradicts (नैवम्) what the king has said therein and reiterates his conviction that the union is bound to take place. This naturally leads us to conclude that the king must have said in the fourth line of the stanza under discussion that such union is impossible. Now the most natural way of interpreting the line appears to us to be मनोरथाः नाम तटप्रपाताः (=तटेभ्यः प्रपाताः). Hopes like these formed by you, O Vidūṣaka, are like falls from precipices. Just as a fall from a pricipice is bound to cause injury to a man, so the cherishing of such desires will necessarily bring grief to the king. If the king harbours hope of being joined to Śakuntalā again, he will not only not have the pleasure of her company, because that is impossible, but on the contrary he will have to undergo the pangs of bitter disappointment. The splitting up of the line into मनोरथानाम् अतटप्रपाताः does not appear to us to be natural. Besides, this way labours under the disadvantage of having two words, अतट and प्रपात, which are synonymous and which have, therefore, to be somehow explained away. प्रपात in the sense of a fall, and not in that of a precipice or a place to leap from, is found elsewhere in Kālidāsa. Note R. 2. 26; Ku. 6. 57. The reading एव for एते has the advantage of completing the sense at the end of the line and emphasising the fact that something has gone away for good. But another एव coming after one in the second line does not look quite so Kālidāsian. Besides एते pointedly draws the Vidūṣakā's attention to the hopes he has formed. We, therefore, prefer एते.

vi. 10. 2, 3–मैवम् not so viz. that hopes of union with Śakuntalā are like falls from precipices. अचिन्तनीयः is used predicatively: takes place unthought of. It is true there are at present no visible chances of union with her. But the union is destined to happen and will happen in some way we know not of. Look at the ring. You never thought you would obtain it. Still you found it. Similar will be the case of union with Śākuntalā. The Vidūṣaka's speech draws the king's attention to the ring which he now apostrophises.

Stanza 11 Construe :—[हे] अङ्गुलीय, तव सुचरितं मम इव प्रतनु [आसीदिति] फलेन विभाव्यते, यद् अरुणनखमनोहरासु तस्याः अङ्गुलीषु लब्धपदं च्युतमसि । (पुष्पिताग्रा)

Duṣyanta, the fond lover, is seen in this stanza. The fruit alone can prove how much good action one has performed. There is no other test. The fruit shows that both Duṣyanta and the ring had only a small quantity of good to their credit since their association with Śakuntalā lasted for a very short time. अरुण...हरासु glorifies the exalted place which the ring had attained and serves to intensify the wretchedness of its fall. अङ्गुलीषु—Rāghava accounts for the plural in three ways: (1) The ring was made to fit a male finger and Śakuntalā had to pass it from one finger to another before she found a suitable place for it. (2) The ring was a gift of love and Śakuntalā's intense affection led her to put it round every finger with a view to make it touch the entire hand. (3) The ring must have passed from one finger to another as Śakuntalā grew thinner and thinner in separation. We think the first explanation is preferable. With reference to the third explanation we have to observe that there is no reason nor evidence to believe that Śakuntalā grew thinner during the few months she was at her father's hermitage. On the contrary as she was advancing in pregnancy, she probably must have grown a little fatter, if at all. The real pangs of separation and consequent thinness came only after her rejection by the king in the fifth Act.

vi. 11. 1, 2 यदि...भवेत्—Because that other man would not have been able to appreciate the love of which the ring was symbolical. vi. 11. 4–केनोद्घातेन by what occasion. vi. 11. 5, 6–Construe अपि with एषः (विदूषकः). Sānumatī means to say the Vidūṣaka also is impelled (आकारितः) by her curiosity i. e. she wants to know exactly what he also wants to know. Williams takes एषः to refer to the king. 'By my curiosity also he (would be) incited (to tell the reason)'.

Stanza 12 Construe :—अत्र दिवसे दिवसे एकैकं मदीयं नामाक्षरं गणय । यावद्

अन्तं गच्छसि तावद् [हे] प्रिये मदवरोधगृहप्रवेशं नेता जनः तव समीपम् उपैष्यति इति [प्रिया मया प्रत्यभिहिता]। (वसन्ततिलका)

The signet-ring was engraved with Duṣyanta's name, which contained three letters. Before Śakuntalā went to the end of the name by counting one letter every day, the king's messenger was to wait upon her. This means he was to arrive within three days. गच्छसि = गमिष्यसि according to 'वर्तमानसामीप्ये वर्तमानवद्वा', already explained (vide p. 219 above).

vi. 12. 2, 3-रमणीयः charming, romantic. अवधिः appointment, engagement, contract. विसंवादितः is past passive participle of the causal of विसंवदति, and means 'made to disagree or fail.' The appointment is called charming or romantic, because it was an appointment between such a loving couple. vi. 12. 11-अयमेदृशो— This shows Sānumatī was not aware of the curse. vi. 14. 12-गृहीतोऽनेन- Perhaps here the Vidūṣaka is referring to the eighth of the ten conditions of love-sickness. viz. उन्माद, which is generally followed by मूर्च्छा and मरण. He has observed many of these in the king and is afraid what his unmāda would lead to (R). For these ten conditions of love read 'चक्षूरागस्तदनु मनसः संगतिर्भावना च व्यावृत्तिः स्यात्तदनु विषयग्रामतश्चेतसोऽपि। निद्राच्छेदस्तदनु तनुता निस्त्रपत्वं ततोऽनुन्मादो मूर्च्छा तदनु मरणं स्युर्दशाः प्रक्रमेण॥;' also our note on हर्षचरित उच्छ्वास 1, p. 64 and जगद्धर's commentary on मालतीमाधव vi. 15.

Stanza 13 Construe :—बन्धुरकोमलाङ्गुलिं तं करं विहाय कथं नु अम्भसि निमग्नमसि। अथवा, अचेतनं गुणं न लक्षयेत् नाम। मया एव कस्मात् प्रिया अवधीरिता। (वंशस्थविल)

The king began with the determination of rebuking the ring, but ended by rebuking himself. The ring was on Śakuntalā's lovely (बन्धुर) and delicate fingers, yet it left the hand and deeply (नि) merged into the water. The king could not know why it acted in that way (कथं नु) Its action suggests the case of a person, who in the midst of all enjoyments at once becomes unaccountably (कथं नु) disgusted with life and commits suicide by drowning himself. अथवा corrects the previous thought. नाम denotes अभ्युपगम. It is true that an inanimate object like the ring is incapable of appreciating merit. But the king was possessed of चेतना. He should have understood the worth of his beloved Śakuntalā. Why did he then repudiate her? He thus deserves to be rebuked, not the ring.

vi. 13. 7-कथं...खादितव्योऽस्मि—This shows the Vidūṣaka's utter callousness towards what he considers the mad ravings of the king. While the king is seriously lamenting his unjust and insane rejec-

tion of Śakuntalā, the jester is jocularly thinking of the pangs caused to him by hunger. The audience enjoys the fun furnished by the contrast between the mental attitudes of the two. The entrance of Caturikā with the picture-board, when the king is apostrophising his beloved is very cleverly managed. vi. 13. 9-मधुरावं...प्रवेशः (1) The representation of the (various) feelings (such as fear, curiosity etc.) is beautiful on account of the exquisite delineation (अवस्थानं=विन्यासः). (2) मधुरावस्थानम् the beautiful posture. (3) अवस्थानम्=आकृतिः the beautiful features of the girls. The first is to be preferred. The last is not so flattering to the artist's skill (R). Williams explains the sentence thus: 'The presence of the prevailing sentiment (love, *rati*) is delightful by its sweet abiding in every part?' vi. 13. 10-निम्नो...देशेषु in the low and high regions of the picture. Abhirāma explains this as 'नाभिस्तनादिषु.'

Stanza 14 Construe :—चित्रे यद् यद् साधु न स्यात् तद् तद् अन्यथा क्रियते। तथापि रेखया तस्याः लावण्यं किंचिद् अन्वितम्। (अनुष्टुभ्)

To the Vidūṣaka and Sānumatī the picture appeared to be an admirably faithful likeness of Śakuntalā. But Duṣyanta was not satisfied with it. He thought Śakuntalā was far more beautiful than she appeared in the picture. For, the picture (रेखा drawing) had only partially (किंचित्) delineated her loveliness. And this was so in spite of the king's constant endeavours to improve it and bring it as near the original as possible. Sānumatī apparently did not agree with the king's view. She thought the picture had done full justice to Śakuntalā (R) and that the king's idea that it had not, was due to his love which had grown intense through remorse (पश्चात्तापगुरु) and his modesty (अनवलेपः absence of pride), which prevented him from praising his own picture. यद् यद् stands for साधु न *i. e.* those parts of the picture which the king thought did not do justice to Śakuntalā's beauty. All those (तद् तद्) were now and then being made otherwise *i. e.* improved. There is also another way of interpreting the first half of the stanza. (2) It is the usual practice of painters to touch up whatever does not appear good in a picture, *if painted as it is*. But even if we made allowance for this practice, we could not but say, means the king, that her loveliness was only partially delineated in the picture. This explanation is not so good. (3) William: 'Whatever is not well (executed) in the picture (whatever falls short of perfect beauty), all that is wrongly portrayed. Nevertheless her loveliness is in some measure possessed by the drawing *i. e.* the artist has to some extent made a likeness, though very inferior to the original.' Williams apparently supplies कृतम् after

साधु न. It should be noted that यद् यद् grammatically refers to साधु. तत् तत् consequently must refer to the same, because the relative and the demonstrative pronouns signify one and the same thing in a sentence. Then, the meaning would be तत् तत् [साधु] अन्यथा [*i. e.* असाधु] क्रियते. This gives us exactly the opposite of the sense required. Hence an emendation is proposed viz. यद्यद्साधु चित्रे स्यात् etc. With reference to this we have to remark that as यद्यद्साधु is not given by any Ms. or edition, it cannot be adopted. It should certainly be noted as one of the many emendations proposed for Kālidāsa's original readings. If, however, we take यद् यद् to refer to साधु न, as noted above, this difficulty would not arise.

vi. 14. 7–मोघदृष्टिः one who has his sight in vain. We believe the Vidūṣaka hardly deserves this cruel cut. Even Duṣyanta himself had been struck equally with the beauty of all the three young girls at first sight. It is to the credit of the Vidūṣaka that on closer examination (निर्वर्ण्य) he could correctly guess who Śakuntalā was. vi. 14. 13—केशबन्धनम् = बद्धाः केशाः the braid of hair. The word केश appears superflous. केशान्तः the region of her hair *i. e.* the mass of her hair. केशान्तेन, वदनेन and बाहुभ्याम् represent what is called an उपलक्षणे तृतीया *i. e.* the instrumental used in the sense of 'characterised by', according to 'इत्थंभूतलक्षणे' पा. 2. 3. 21.

Stanza 15 Construe:—पलितः स्विन्नाङ्गुलिविनिवेशः रेखाप्रान्तेषु दृश्यते । इदं च कपोलपतितम् अश्रु वर्णिकोच्छ्वासात् दृश्यम् । (आर्या)

Perspiration and tears are among the eight सात्त्विक भावs (a divsion of अनुभावs) which are the effects of स्थायिभावs, or the permanent underlying sentiments such as रति etc. Vide S. D. 3. 135, 136. These, therefore, unmistakably show the king's intense affection for Śakuntalā. That's why he calls them his भावचिह्न. वर्णिकोच्छ्वासात् owing to the puff of the paint. When a drop of water falls on a painted picture, the part rendered wet rises up. That is its उच्छ्वास (breathing up). वर्तिका means both 'a brush' and 'colour or paint.' But as the word has been used in the very next sentence in the sense of 'a brush', it is better to adopt here the reading वर्णिकाम्. वर्णकम् also means paint and is found in some editions.

Stanza 16 Construe:—पूर्वं साक्षाद् उपगतां प्रियाम् अपहाय पुनः चित्रार्पिताम् इमां बहु मन्यमानः [अहं हि] निकामजलां स्रोतोवहां पथि अतीत्य, [हे] सखे, मृगतृष्णिकायां प्रणयवान् जातः । (वसन्ततिलका)

When first Śakuntalā came to him in person, Duṣyanta abandoned her. But now he was making much of her portrait. His

conduct, therefore, is as ridiculous as that of one who passes on his way a river of plentiful (निकाम) water and then longs for the mirage to quench his thirst. पूर्वम् and पुनः show the contrast between the king's previous and subsequent temperament. मृगतृष्णिका (mirage) is so called, because that phenomenon is said to excite the thirst of deer, who run to it for drinking water and are deceived. The word stands in literature for an illusive hope which has no chance of being fulfilled.

vi. 16. 3. एष...संक्रान्तः—This is said by the Vidūṣaka *to himself.* Certainly the king has crossed a river and passed on to a mirage in abandoning Śakuntalā and making much of her portrait. But f the Vidūṣaka were to express this opinion of his aloud, he feared he would make his friend's condition still more hopeless. Hence this speech is svagata. vi. 16. 4–लेखितव्यम् is grammatically correct, though लिखितव्यम् can also be justified. vi. 16. 6–अभिरूपः (अभिगतो रूपम्) pleasing to, liked by.

Stanza 17 Construe :—सैकतलीनहंसमिथुना स्रोतोवहा मालिनी कार्या। ताम् अभितः निषण्णहरिणाः गौरीगुरोः पावनाः पादाः (कार्याः)। शाखालम्बितवल्कलस्य च तरोः अधः कृष्णमृगस्य शृङ्गे वामनयनं कण्डूयमानां मृगीं निर्मातुमिच्छामि। (शार्दूलविक्रीडित)

In trying to improve the picture the king wanted to add such things to the canvas as would create the impression that it was a peaceful hermitage enjoying perfect security from outside and that the prevailing sentiment, which then governed even the lower creation, not to speak of Śakuntalā and others, was love. The hills of the holy Himālaya (गौरीगुरुः the father of Pārvatī), the trees and the barks suspended therefrom, all give an idea of the quiet hermitage. लीन, निषण्ण and the action of the doe show the perfect security they enjoyed (R). The swans were resting in couples and oh! how loving the couple of the deer was. If the antelope were to move his head just but a little, his beloved's eye would be pierced! How confident of each othe's love they were. Compare 'मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः। शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः॥' Ku. 3. 36. सैकतः (सिकताः सन्ति अस्मिन् देशे) is derived from सिकता (sand), which yields four forms, in that sense, according to 'सिकताशर्कराभ्यां च' and 'देशे लुबिलचौ च' पा. 5. 2.104–105(सैकतो घटः। शार्करः। चादण् मतुप् च। सिकताः सन्ति अस्मिन् देशे–सिकताः। सिकतिलः। सैकतः। सिकतावान्। एवं शर्करा इत्यादि। सि. कौ.). 'पादाः प्रत्यन्तपर्वताः' hills contiguous to a mountain.

vi. 17. 3–कूर्चः—श्मश्रु the beard. vi. 17. 4–अभिप्रेतमत्र which was intended to be drawn here (but which is forgotten). न does not read

अत्र विस्मृतम्. Then the sense is: I intended (to draw), or I have approved of another etc. But the reading in the text is preferable, as in the following stanza the king definitely points out what he has *not* done. vi. 17. 7–विनयस्य—Sānumatī feels sure that in decorating Śakuntalā the king would not transgress the bounds of propriety, and anything which would be incompatible with her modesty. This is indicative of her belief in his good taste and in his sense of decorum. Rāghava, as printed in the निर्णयसागर edition, has अविनयस्य. But the अ appears to be a misprint. His commentary then becomes 'विनयस्य चेत्यनेन शेखरादिव्यावर्तनं व्यज्यते'. He means a gaudy crest, prominently rising above one's head and attracting everybody's attention, would not be compatible with modesty. That the king wanted to avoid. विनयस्य has the support of southern Mss. See the Reverend T. Foulkes' Kālidāsa Vol III p. 152. अविनयस्य would signify Śakuntalā's immodesty in offering herself to the king. But this can scarcely be the meaning.

Stanza 18 Construe:—[हे] सखे, कर्णार्पितबन्धनम् आगण्डविलम्बिकेसरं शिरीषं न कृतम्। स्तनान्तरे शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं वा न रचितम्। (वंशस्थविल)

The Śirīṣa, the most delicate of Sanskrit flowers, and the garland of lotus-fibres, tender like the rays of the autumnal moon, certainly testify to Śakuntalā's vanavāsa and saukumārya and not even a fastidious critic would charge her with avinaya (immodesty, coquetry or foppishness), if she placed the one on her ear, so as to make its filaments hang down to her cheek, and decorated her bosom with the other. For the idea in the second half vide Ku. 1. 40. गण्डं मर्यादीकृत्येति आगण्डम्। आगण्डं विलम्बन्ते इति आगण्डविलम्बिनः। तादृशाः केसराः यस्य.

vi. 18. 4–चकितचकिता greatly frightened. vi. 18. 5–आः एषः—The Vidūṣaka forgets that he is looking at a mere picture. The king's excellent art has misled him (R). In view of later developments it is significant to note that he is the first to take the picture as real. कुसुम...चरः shows that the bee is doubly guilty; first because it is a thief (पाटच्चरः) stealing honey and secondly because it is rushing at (अभिलङ्घते) Śakuntalā's face.

Stanza 19 Construe:—एषा भवन्तमनुरक्ता कुसुमनिषण्णा मधुकरी तृषितापि सती [भवन्तं] प्रतिपालयति। त्वया विना सा मधु न खलु पिबति। (आर्या)

Reference here appears to be to a creeper, which Duṣyanta had painted in the portrait with a female bee sitting on a flower. How completely under the influence of love the king is at present is seen

from the picture of the affectionate bee that he draws. The Madhukarī has already perched on a flower. She is thirsty. The honey is at her feet. Yet she drinks it not. She is waiting for her lover. Why should the bee then experience the fatigue of falling at Śakuntalā's face, leaving his beloved in such anxious expectation. भवन्तमनुरक्ता—Verbs signifying 'love' generally govern the locative. But derivatives from अनुरञ्ज् are occasionally used with the accusative and in such cases अनु is taken separately and understood as a कर्मप्रवचनीय governing the accusative. Compare 'अपि वृषलमनुरक्ताः प्रकृतयः' Mu. i; also vi. 16; 'कथं वसन्तसेना आर्यचारुदत्तमनुरक्ता। सुष्ठु खल्विदमुच्यते 'रत्नं रत्नेन संगच्छते' इति' Mk. i. For the idea in the stanza vide Ku. 3. 36.

vi. 19. 1–अभिजातम् (courteously!) is used adverbially. Sānumatī means to say that this way of warding off the bee was very polite, indeed. अद्य should be understood to have been used colloquially, somewhat similar to the English 'now'. Or Sānumatī might have meant she had never before seen a bee so courteously warded off, but she saw it 'today.' Williams does not seem to understand the meaning of this sentence, for he observes. 'The meaning is somewhat obscure but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat.' vi. 19. 3–वामा perverse, obdurate. The bee is so called, because it would not go away from Śakuntalā's face, around which it was hovering, inspite of the king's courteous request. The bee of course could not accede to the king's desire, because it was a bee painted in a picture. The Vidūṣaka, the king and Sānumati have all been deluded into supposing that the picture was a reality. Hence, the Vidūṣaka's condemnation of the class of bees.

Stanza 20 Construe :—अक्लिष्टबालतरुपल्लवलोभनीयं मया रतोत्सवेषु सदयमेव पीतं प्रियायाः बिम्बाधरं, [हे] भ्रमर, स्पृशसि चेत्, त्वां कमलोदरबन्धनस्थं कारयामि। (वसन्ततिलका)

It may be noted that the present portrait represents the incident of the attack of the bee on Śakuntalā's face depicted in Act i. The description of the heroine's lower lip contained in the second line of this stanza was consequently not applicable to her then. But the king is now under delusion and possesses no discrimination of this kind. बिम्बाधरः is to be dissolved as a मध्यमपदलोपी compound viz. बिम्बाकारः अधरः. अधरः बिम्बमिव would yield अधरबिम्बम्. Note 'बिम्बाधर इति वृत्तौ मध्यमपदलोपिन्याम्' वामन का. सू. 5. 2. 15. Bimba is a fruit (Marāṭhī तोंडलें,) which becomes extremely red when ripe and with which the lower lip of beautiful women is often compared. कमलोदर०–The idea

is based on the fact that when the lotuses close in the evening, some bees get imprisoned therein and have to wait till the morning, when the lotuses bloom again, for their release. Note 'रात्रिर्गमिष्यति भविष्यति सुप्रभातं भास्वानुदेष्यति हसिष्यति चक्रवालम्। इत्थं विचिन्तयति कोषगते द्विरेफे हा हन्त हन्त नलिनीं गज उज्जहार' quoted as an example विषादन in the कुवलयानन्द p. 141.

vi. 20. 3–After uttering एवं...भेत्स्यति in response to the king's stanza 20 the Vidūṣaka comes to know his mistake. He then laughs at his own folly and says 'एष...संवृत्तः'. The humour of this lies in the fact that the exquisite delineation of the picture had made the Vidūṣaka mad first, as we already have seen, and then the king caught the disease. But the Vidūṣaka bluntly attributed his own madness to that of the king! He has something of a Falstaff in him, as we already have noted. Observe that then too the Vidūṣaka did not exactly admit that he had become mad. He merely said 'ईदृशवर्ण इव *as though* of similar colour.' vi. 50. 4—प्रहस्य serves a double purpose. It is 'laughing' at his own folly, when it goes with आत्मगतम् and at the king's, when it is construed with प्रकाशम्. For, it is clear that the king must have heard the laugh, though he could not hear the आत्मगत speech. vi. 20. 8—अवगतार्था have realised the fact (that it is merely a picture). Sānumatī had also been caught in the delusion. एषः refers to the king. If Sānumatī, who was a mere outsider, was deluded by the picture, there was no wonder if the king, who apparently was experiencing (अनुभावी) all that he had painted, should be caught by the delusion. Williams reads अनवगतार्था and translates 'Even I now did not understand the thing; how much less should he perceive that it was painted?' Rāghava understands एषः to refer to the Vidūṣaka. The idea is the Vidūṣaka, being a dull-headed man, proof against the influence of all sentiments, could not all along forget that it was merely a picture and hence reminded the king of the fact. This is bad, because the Vidūṣaka himself admits he had become mad. vi. 8. 9—पौरोभाग्यम् meddlesomeness, fault-findingness. Note 'दोषैकदृक् पुरोभागी' अमरः. पुरोभागिनः भावः पौरोभाग्यम्. The Vidūṣaka showed himself to be fault-finding, because he informed the king of his delusion. A man who finds faults with others is usually a man who is meddlesome. Such a man naturally has to push himself forward. Thus these three senses, pushing forward, fault-finding and meddlesome, are allied and are expressed by one word. Vide above p. 398.

Stanza 21 Construe:—तन्मयेन हृदयेन साक्षादिव दर्शनसुखमनुभवतः मे कान्ता स्मृतिकारिणा त्वया पुनरपि चित्रीकृता। (आर्या)

The king's heart was wholly absorbed in Śakuntalā (तन्मय). He was thus experiencing the pleasure of her actual sight. But the meddlesome Vidūṣaka reminded him that it was a mere portrait and the king's beloved, who up to now appeared to him to be present in flesh and blood, was again transformed into a picture. चित्रीकृता-If this were understood in the strict Pāṇinian sense, it would suggest that Duṣyanta yet refused to acknowledge that it was a mere picture, but thought that it represented a reality. This stanza is quoted in the सरस्वतीकण्ठाभरण of भोजराज (p. 320 निर्णयसागर), where we have दर्शनपथमायाता for दर्शनसुखमनुभवतः.

vi.21.1,2—पूर्वापर...मार्ग :—This is explained in more ways than one. (1) Our own: This course of separation is unprecedented inasmuch as it involves a contradiction between what has preceded (पूर्व) and what follows (अपर) *i. e.* the king's previous and subsequent conduct. When Śakuntalā comes to the king of her own accord, he repudiates her and when she has gone away, he pines for her, thinks much of her picture and even sheds tears. This appears to Sānumatī to involve a contradiction. According to the well-known principle of ' स्वयं कृत्वा त्यागं विलपनविनोदोऽप्यसुलभः (U. iii. 30),' the king has no right, Sānumatī thinks, to bewail the loss of Śakuntalā ; but he does it. Hence the virodha. Such a separation of a lover and his beloved is never heard of before. Hence the apūrvatva of the viraha. (2) Rāghava: The viraha or separation according to him consists in the new separation from Śakuntalā, which the king feels when he is made aware of the fact that it was merely a picture-board that he was looking at and not an actual scene from life. To feel the pleasure of union and afterwards to undergo the pangs of separation simply at the sight of a picture was no doubt extraordinary (अपूर्व). But the scholiast explains the apūrvatva by saying that the king was up to this time experiencing the 8th condition of a lover viz. unmāda, which really should have been followed by the 9th viz. mūrcchā and as this has not happened, the king's virahamārga is apūrva. He explains the पूर्वापरविरोध as follows : First the picture was cognised to be a picture ; then in a state of love intoxication it was mistaken for a real scene from life. Again the consciousness of its being a picture dawned on the king's mind. Thus there is a contradiction between the first and the subsequent cognitions. (3) Williams: 'This demeanour (of one in a state of) separation, opposing first one thing and then another is singular (unexampled, without a precedent). ' पूर्वापरविरोधी may mean ' setting itself against everything from first to last, ' or ' from first to last untoward. ' Lovers, when separated from each

other, were supposed to find comfort and amusement in various trifling employments expressive of their passion (see Me. 92); but here was the case of one whom nothing could divert. It is clear from the above that Williams does not understand the meaning of the line.

Stanza 22 Construe :—प्रजागरात् तस्याः स्वप्ने समागमः खिलीभूतः । बाष्पस्तु चित्रगतामपि एनां द्रष्टुं न ददाति । (अनुष्टुभ्)

The king explains how he is experiencing ceaseless (अविश्रांत without a break) pain. Relief could be obtained either by union with her in a dream or by observing her in a portrait. But wakefulness and tears (which are always associated with Sanskrit lovers in separation) denied him this. खिलः—लम् a piece of waste, uncultivated land and खिलीभू to become obstructed or blocked. Vide Ku. 2. 45. For similar idea vide Me. 95; 110; V. ii. 10.

vi. 22. 3-How long is the king's lamentation to go on in this way ? The poet cuts it short in a *catura* way by making Caturikā enter at this stage. vi. 22. 7—अन्तरा on the way. vi. 22. 12, 13-मया... आत्मा my person was carried off by me *i. e.* I made good my escape. Williams points out that this idiom and construction are peculiar to Prākṛta.

vi. 22. 14–बहुमानगर्विता–I pay her very great respect of which she has grown proud. If she were to know that my affection is transferred to somebody else, she would be enraged. The portrait of Śakuntalā is, therefore, better concealed. vi. 22. 18–आत्मानम् may refer either to (1) the Vidūṣaka, who being the confidante of the hero in matters of love was very likely to incur the anger of the queen and it would not be easy for him to make good his escape, as for example Caturikā had done. In concealing the picture he, therefore, thought that he was saving himself. (2) or the king, who naturally would be protected from the anger of the queen if the portrait was concealed. The Vidūṣaka humorously says that in concealing the picture he is really affording protection to the king himself, who is sure to be roughly handled, if Queen Vasumatī comes to know of his new love affair. vi. 22. 19–अन्त...कूटात्—This has reference to the fiery anger of Queen Vasumatī, which resembles the deadly poison (कालकूटः–टम् is the same as हालाहलः–लम् churned out of the ocean) in its effects. For the comparison of a woman to the deadly poison vide ' हालाहलो नैव विषं विषं रमा जनाः परं व्यत्ययमत्र मन्वते । निपीय जागर्ति सुखेन तं शिवः स्पृशन्निमां मुह्यति निद्रया हरिः ' quoted in the कुवलानन्द p. 27 as an example of पर्यस्तापह्नुति. The

Bengali reading अन्तःपुरकूटवागुरातः (from the snare of deception of the harem) seems to suit मुच्यते better. Women can well be looked upon as practising deception or magic (कूटः–टम्) to attract their lovers and they certainly are the snares (वागुरा) wherein many a man is easily inveigled. But note that अन्त...वागुरातः has reference to the softer influence of the harem, the influence of love and attractive charms. The Vidūṣaka could not have referred to this as he knew full well that the king was nct in a position to fall a victim to the kūṭavāgurā of Vasumatī. What he feared was the anger of the queen, which is well expressed by अन्तः...कूटात्. अन्तः...वागुरातः should, therefore, be rejected. Besides क्रोधात् मोक्षः is not an uncommon expression. मेघप्रतिच्छन्द (मेघस्य प्रतिच्छन्दः likeness यस्य) was the name of a palace. It was probably very high and resembled a cloud. That was why Mātali found it easy to descend thereon. 6. 22. 22–प्रथम...पेक्षते shows regard to his first love. प्रथमा च असौ संभावना (respect, honour) च. This stands by metapho r for the person to whom honour was first paid by the king *viz.* his previous queen Vasumatī. शिथिलसौहृदः––This is of course towards Vasumatī, because Śakuntalā was now the sole object of his sauhṛda or affection. Compare ' कथं मामन्यसंक्रान्तहृदयमुपलालयन्तमपि ते सखी न लक्षयिष्यति ।' M. iii; ' अयि मुग्धे, अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति ।' V. iii. vi. 22. 28–कार्यज्ञा who knows the importance of state business. When Vasumatī saw that the Pratihārī was carrying a state-document in her hand, she concluded the king would be busy with his state-affairs and desirous of avoiding causing him any disturbance (उपरोधः) she returned. It is very clever on the part of the poet to send the queen away in this way. When Caturikā reported to the king that Queen Vasumatī had taken from her hand the box of brushes (वर्तिकाकरण्डकः), we feel sure that she would arrive on the stage and a scene similar to that between Queen Irāvatī and Agnimitra, or Auśīnarī and Purūravas, would follow. But when Kālidāsa wrote his Śākuntala, his art had reached its culmination and he had come to know that the introduction of an upanāyikā as in his Vikramorvaśīya, or of upanāyikās as in the Mālavikāgnimitra, marred the beauty of the character of the heroine by diverting the attention of the reader or the spectator from the nāyikā to the upanāyikā. He, therefore, cleverly manages to keep Vasumatī off the stage and thereby not only avoids the possibility of an unpleasant meeting between her and the king, but also brings out a salient feature of her character viz. her tendency not to meddle in the official business of her husband and her care not to cause him any disturbance in the performance of his public duties. The audience may punningly understand by the

word kārya in this sentence the important business in which the king was engaged at present viz. his new love-affair. vi. 22. 31–अर्थ...बहुलतया by reason of the length of the calculation of a collection (जातम्) of treasures (*i. e.* revenue received from various quarters). It appears on that very day revenue had flowed into the minister's office from many provinces. He had, therefore, to supervise the counting thereof which took much of his time. The result was he could investigate only one case on that day. vi. 22. 34–अनुवाच्य–अनुवाच् is often used in dramas in the sense of reading to oneself (especially before reading the same aloud). समुद्रव्यवहारी carrying on business by sea. सार्थः a company of merchants or a caravan that trades together. तं वाहयति असौ who leads a company of merchants; a leading merchant. These two words are important from the point of view of the condition of contemporary society. It appears that as early as the days of Kālidāsa Indian merchants were not only trading across the seas, but had actually floated large companies to do that business. vi. 22. 35–तपस्वी–This shows the helplessness of a childless man. The word has a subjective significance in view of the present mood of pessimism regarding his future which has overcome Duṣyanta. राजगामी—Manu lays down that the king should appropriate to himself the property of the varṇas other than the Brāhmaṇas in case of the failure of issue. Note 'अहार्यं ब्राह्मणद्रव्यं राज्ञा नित्यमिति स्थितिः। इतरेषां तु वर्णानां सर्वाभावे हरेन्नृपः' Ms. 2. 189. vi. 22. 36, 37–बहुधन... भवितव्यम्—This shows the prevalence of poligamy in the poet's days, especially among the rich. The Prākṛta साकेदअस्स stands for साकेतकस्य, which means belonging to Sāketa. Sāketa is the same as Ayodhyā. Williams and others all paraphrase साकेदअस्स by साकेतकस्य. Only राघवभट्ट takes it to be साकेतस्य. Evidently his reading must have been साकेदस्य. vi. 22. 40–श्रेष्ठी (a merchant) is the same as the varnacular शेठी or शेटजी. पुमान् सूयते अनेन इति पुंसवनम्. It is the first of the twelve purificatory saṁskāras, being a ceremony performed on a woman's perceiving the first signs of a living conception with a view to the birth of a male child. It does not appear to be a necessary rite and is not generally performed in modern days. Note 'व्यक्ते गर्भे तृतीये तु मासे पुंसवनं भवेत्। गर्भेऽव्यक्ते तृतीये चेच्चतुर्थे मासि वा भवेत्॥' शौनक. vi. 22. 42–ननु indeed, verily, it is quite clear. रिक्थम् inheritance, property left at death. Form this incident of the merchant we can have some idea of the law of inheritance as it prevailed in the days of Kālidāsa. It appears a widow had no right to inherit her husband's property. She was only entitled to maintenance. Minister Piśuna had probably made inquiries whether Dhanamitra had any issue and on learning

that he had none, had decided that his large fortune should lapse to the crown. But Duṣyanta wanted to make further inquiries as to whether any of the late merchant's wives was *enceinte* and when he was told that one of them had just had her puṁsavana ceremony performed, he reversed the minister's decision and decreed that the property belonged to the child in the womb. It thus appears that though a widow could not inherit her husband's property, a child in the mother's womb could do so. This incident also serves to show the great regard which the king had for justice. Even at the risk of losing a large fortune which had lapsed to him according to the minister's decision, he saw that justice was done to the child yet unborn. The dramatic purpose of introducing this incident is however to bring prominently to Duṣyanta's notice the helplessness of a childless man and to make him feel the repudiation of Śakuntalā the more.

Stanza 23 Construe :—प्रजाः येन येन स्निग्धेन बन्धुना वियुज्यन्ते, स स पापाद् ऋते तासाम् दुष्यन्तः इति घुष्यताम्। (अनुष्टुभ्)

There does not appear to be much propriety in making this declaration at this particular time. It does not seem to serve any very great dramatic purpose. It shows the king's parental regard for his subjects and bears evidence to the fact that since the repudiation of Śakuntalā he has become extremely soft-hearted. No sooner does he hear the death of Dhanamitra than the plight of people, who lose their relatives, at once rises before his mind and he assures them that he will befriend them in every way. स स दुष्यन्तः (instead of स स राजा) shows that the king wants to be on quite familiar terms with his bereaved subjects. पापादृते (1) sin excepted *i. e.* except in those cases where sin is involved. This means Duṣyanta would not be a husband to a widow. (2) except when the dead man is a sinful person. It may be that a man by committing thefts earns enormous wealth for his relatives. He is hence extremely dear to them. If he dies, Duṣyanta won't act his part towards those relatives. (3) 'the wicked excepted' Williams. He seems to mean that Duṣyanta will not be a loving kinsman to the sinful or the wicked, if they undergo bereavement.

vi. 23. 1–The Pratihārī's going out, making the proclamation and returning, which all take place in such a short time, are to be accounted for by having recourse to dramatic convention, by which we are to suppose that things, which the poet says have happened, have happened. Vide for such situations Mu. i. vi. 23 5.—मुलपुरुष: means

the original progenitor from whom a family is descended. Here it has the sense of the representative of the original ancestor in a direct line from him, the eldest surviving son. वृत्तान्तः fate. vi. 23. 7—उपस्थितश्रेयः (bliss which had arrived) refers to Śakuntalā. vi. 23. 9—सखीमिव–Note now and then Sānumatī refers to Śakuntalā as sakhī.

Stanza 24 Construe:–आत्मनि संरोपितेऽपि कुलप्रतिष्ठा धर्मपत्नी मया त्यक्ता नाम, [या] काले उप्तबीजा वसुन्धरा इव महते फलाय कल्पिष्यमाणा [आसीत्]। (उपजाति)

आत्मनि संरोपिते, कुलप्रतिष्ठा and धर्मपत्नी are all significant. To abandon a धर्मपत्नी is itself a serious crime. आत्मनि संरोपिते and कुलप्रतिष्ठा heighten it still more. नाम shows censure (कुत्सनम्) (R). How foolish I was to abandon her! संरोपिते आत्मनि–This refers to the idea that the husband himself is born in his wife in the form of his son and the wife is, therefore, called jāyā. Note 'पतिर्भार्यां संप्रविश्य गर्भो भूत्वेह जायते। जायायास्तद्धि जायात्वं यदस्यां जायते पुनः॥' Ms. 9. 8; also कुल्लुक thereon, who quotes a श्रुति passage in support of the above view; and 'अङ्गादङ्गात् सम्भवसि हृदयादधिजायसे। आत्मैव पुत्रनामासि स जीव शरदः शतम्॥'. The simile in the second half is very happy. उप्त comes from वप् to sow. फलाय–In the case of the root क्लृप् (to be adequate to, to bring about, to conduce to) and others having a similar sense, the result brought about or the end to which something leads is put in the dative case, according to the Vārtika 'क्लृपि संपद्यमाने च' (भक्तिर्ज्ञानाय कल्पते, संपद्यते जायत इत्यादि).

vi. 24. 1—अपरिच्छिन्ना–This is the first indication of the birth of a male issue to Duṣyanta from Śakuntalā that we obtain from Sānumatī. vi. 24. 8–संशयमारूढाः have mounted on a doubt *i. e.* have become doubtful regarding their future. पिण्डभाजः–This is a term applied to the three immediate ancestors of a man, the father, the grand-father, and the great-grand-father, who are entitled to receive the balls of rice (पिण्डः) from him, as opposed to लेपभाजः, which means three more ascendants after the great-grand-father. Note 'लेपभाजश्चतुर्थाद्याः **पित्राद्याः पिण्डभागिनः**। पिण्डदः सप्तमस्तेषां सापिण्ड्यं साप्तपौरुषम्॥' मत्स्यपुराण.

Stanza 25 Construe :—नः कुले अस्मात् परं बत यथाश्रुति संभृतानि निवपनानि कः नियच्छति इति पितरः प्रसूतिविकलेन मया प्रसिक्तमुदकं नूनं धौताश्रुशेषं पिबन्ति। (वसन्ततिलका)

In this stanza Duṣyanta is bemoaning his childlessness and its far-reaching consequences. His fore-fathers are so pained at his being prasūtivikala (destitute of progeny) that they actually shed tears at the prospect of not having any one to offer them libations after Duṣyanta's death (अस्मात् दुष्यन्तात् परम् अस्मिन् मृते इत्यर्थः). And more. Even during Duṣyanta's life they do not get sufficient water to quench their thirst and have consequently to remain thirsty all

along. For, a part of the water that the king offers them is spent in washing off their tears (R). निवपनम् means a libation offered to the departed ancestors. धौतानि अश्रूणि येन तत्, तच्च शेषं च or तस्मात् शेषम् the remainder of what has been used for washing off the tears. Or the word may be taken adverbially. धौतानि अश्रूणि येन, तस्मात् शेषं यथा स्यात् तथा. Williams does not seem to have grasped the meaning of this line; for he translates 'are drinking the only offering of water that is left to them, (consisting of) glistening tears poured forth by me.' For similar ideas read 'नूनं मत्तः परं वंश्याः पिण्डविच्छेददर्शिनः । न प्रकामभुजः श्राद्धे स्वधासंग्रहतत्पराः ॥ 66 मत्परं दुर्लभं मत्वा नूनमावर्जितं मया । पयः पूर्वैः सनिःश्वासैः कवोष्णमुपभुज्यते । 67' R. 1. Note that it is also possible to construe धौताश्रुशेषं with Duṣyanta himself (मया धौताश्रुशेषं प्रासिक्तमुदकम्) by supposing that the king himself shed tears at the time of offering the libations to his manes. This is not so good, though it has a paralled in 'मदिराक्षि मदाननार्पितं मधु पीत्वा रसवत् कथं नु मे । अनुपास्यासि बाष्पदूषितं परलोकोपनतं जलाञ्जलिम् ॥' R. 8. 68.

When Duṣyanta realised the fact that his childlessness was not only painful to him here from the worldly point of view, but also caused anxiety and sorrow to his ancestors in heaven, the emotion was too much for him and he fainted. Even Sānumatī, who generally rejoiced in his sufferings (अस्य संतापेन अहं रमे), was touched (हा धिक् हा धिक्) and was once tempted to remove the king's grief by informing him of the birth of Sarvadamana and his safe residence on the Hemakūṭa. But she was prevented by the consideration that the gods themselves were interested in the matter of the reunion of these two unhappy lovers and were shortly going to bring it about. She consequently flew off to the Hemakūṭa to inform her friend Śakuntalā of what she had witnessed and offer her consolation. But how long was the king to remain on the stage in a swoon ? Even if he recovered, he would dwell on the same theme ? A diversion was necessary. The poet, therefore, skilfully arranges the entrance of Mātali, preceded by his attack on the Vidūṣaka.

vi. 25. 8—सति...भवति—The lamp here stands for Śakuntalā's son Sarvadamana, the screen (व्यवधानम्) for Duṣyanta's ignorance regarding his existence and darkness for the king's despair. व्यवधान also means distance. If a lamp is placed at a distance, no advantage is received from its light and one has to grope in darkness. vi. 25. 10—महेन्द्रजननी is Aditi, the wife of Kaśyapa. यज्ञभागो०—This seems to suggest that the king had probably forbidden the performance of sacrifices like the celebration of the spring-festival, since repentance

for Śakuntalā's repudiation overcame him. Or this may refer to the practice of performing sacrifices in celebration of auspicious and joyful events such as the union of Duṣyanta and Śakuntalā was bound to prove. न's 'तन्न युक्तं कालं प्रतिपालयितुम्' means it is not proper to wait here any longer; I must go and console Śakuntalā. But the reading in the text is decidedly better, as it forms the natural conclusion of her speech. 'As the gods are interested in the matter, I must not meddle, but wait till the proper time arrives'. vi. 25. 12—उद्भ्रान्तमेव उद्भ्रान्तकम् upward flight. This is how Sānumatī vanishes off the stage. vi. 25. 14—ब्रह्मणि साधु ब्रह्मण्यम्, न ब्रह्मण्यम् अब्रह्मण्यम्. 'अब्रह्मण्यमवध्योक्तौ' (वधं नार्हति इत्युक्तौ) अमरः. The expression is used to indicate that a certain individual, it may be the speaker himself, does not deserve to be killed. It hence represents a cry for rescue. Literally it means 'not well or good towards a Brāhmaṇa.' And as the Brāhmaṇa was the most honoured in society, such a thing meant dire calamity. vi. 25. 18—आत्तः गन्धः यस्य whose pride is taken away or humbled; attacked. 'आत्तगन्धोऽभिभूतः स्यात्' अमरः. Vide R. 13. 7. मनोरपत्यं कुत्सितं माणवः (a deformed man); अनुकम्पितो माणवः माणवकः. The Vidūṣaka was deformed in his body and in his present plight deserved pity. vi. 25. 20—सत्त्वम् a spirit.

Stanza 26 Construe:—आत्मनः एव तावत् अहनि अहनि प्रमादस्खलितं ज्ञातुं न शक्यम्। प्रजासु कः केन पथा प्रयाति इति अशेषतः वेदितुं शक्तिः अस्ति [किम्]। (उपजाति)

The first thought that arises in the king's mind is that it is impossible for any evil spirit to haunt his house; for he is so religious and follows his duties so scrupulously. मा तावत् not certainly *i. e.* it cannot be that the Vidūṣaka is overpowered by an evil spirit ममापि... गृहाः—This indicates his surprise at what he up to now thought to be an impossible thing viz. his house being haunted by spirits. But then something strikes him and he at once changes his point of view (अथ वा) and corrects himself. He is now reminded of the fact that he has unwittingly repudiated Śakuntalā and and then generalises to say that in the first place it is not possible for one to know what faults one commits through carelessness day by day. Further, there is the danger of the sins of all his subjects redounding on him and it is quite impossible to ascertain fully (अशेषतो ज्ञातुम्) how they lead their lives. These considerations seem to Duṣyanta to account in some way for the presence of evil spirits in his house. The stanza suggests much more than what it expresses. The underlying idea is that evil spirits haunt the abodes of those that commit sin. From this point of view kings have a double responsibility on their shoulders. It is not enough if they themselves lead a pure life. They must see that

their subjects also do the same. For, they are responsible for the misdeeds of their subjects. In the present case Duṣyanta says he cannot feel sure that he has not committed any faults through carelessness in his daily life. Further, it is absolutely impossible to know how each one of his subjects is behaving. Under these circumstances it is just possible that either his own unconscious lapses or the sins of some of his subjects have resulted in his house being infested by evil spirits. Note that ग्रह when used in the masculine always takes the plural.

vi. 26. 1–अविहा (alas !) is an avyaya expressive of sorrow. vi. 26. 2–गतिभेदेन with an altered gait. He was probably walking slowly, but when he heard the Vidūṣaka's cry of distress, he changed his gait and began to move rapidly on. vi. 26. 5–प्रत्यवनता (पृष्ठतो अवनता) शिरोधरा यस्य whose neck is bent backwards. Mātali had bent the Vidūṣaka's neck backwards with a view to bring his throat prominently before him; for he wanted to pretend to be thirsting for his अभिनवकण्ठशोणित. इक्षुमिव त्रिभङ्गम्--Even in these days a sugar-cane is cut in three pieces, before it is put in the press for obtaining juice therefrom. The Vidūṣaka's reference to something eatable even in the hour of danger is characteristic. vi. 26. 8–हस्तम् आवपति रक्षति ज्याघातात् or हस्तमवाप्नोति लभते रक्षकत्वेन इति हस्तावापः something to protect the hand; the hand-guard. This was generally made of leather. vi. 26. 9—शरासनम् suggests that the Yavanī had brought on arrow too.

Stanza 27 Construe :—एष अभिनवकण्ठशोणितार्थी (अहं), शार्दूलः पशुमिव, चेष्टमानं त्वां हन्मि । आर्तानां भयमपनेतुमात्तधन्वा दुष्यन्तः इदानीं तव शरणं भवतु । (प्रहर्षिणी)

एष implies impudence. He did not want to kill the Vidūṣaka in a clandestine manner. He wanted to announce the fact to the whole world and to दुष्यन्त especially. The tiger is well-known for his fondness for fresh blood from the throat of his victims. चेष्टमानम् struggling. हन्मि—The present tense stands for the immediate future. Mātali pretends that he is going to kill the Viduṣaka immediately. The direct challenge to Duṣyanta with a significant adjective was meant to rouse his ire.

vi. 27. 1–कुणपाशनै who eats corpses. ' कुणपः शवमस्त्रियाम् ' अमरः. vi. 27. 8—बिडालः a cat. The Vidūṣaka's simile is laughter-exciting.

Stanza 28 Construe:—यो [इषुः] वध्यं त्वां हनिष्यति, रक्ष्यं द्विजं रक्षिष्यति । हि हंसः क्षीरमादत्ते, तन्मिश्राः अपः वर्जयति । (अनुष्टुभ्)

Duṣyanta was now going to send his arrow in the direction from which the voice of the Vidūṣaka came. He, however, saw nobody there. Was it not likely that his arrow would hit the Vidūṣaka

himself? In order to avoid this possibility he wanted to consecrate the arrow and thus convert the शस्त्र into an अस्त्र, which struck only the person intended. The comparsion of the arrow with the swan now becomes appropriate; for the arrow was charged with the duty of hitting the वध्य and sparing the रक्ष्य, which the king was unable to do himself. The swan's intrinsic power of separating milk from water is often alluded to in Sanskrit literature.

vi. 28. 2—मातलिः is the charioteer of Indra.

Stanza 29 Construe :—हरिणा असुराः तव शरव्यं कृताः। इदं शरासनं तेषु विकृष्यताम्। सतां सुहृज्जने प्रसादसौम्यानि चक्षूंषि पतन्ति, दारुणाः शराः न। (वंशस्थविल)

शरव्यम् the target. इदम् means that which is already strung and fitted with an arrow and only waits to be drawn. In the second half Mātali pays a compliment to the king by calling him सत् and suggests that as he is his friend, he does not deserve to be shot at, but welcomed with good grace. The king at once greets him.

vi.29.1—अस्त्रमुपसंहरन्—This refers to what is technically called the saṁhāra or withdrawing of a missile, as opposed to its prayoga or fixing (Vide R. 5. 57), which was to be effected by the repetition of certain appropriate charms. vi. 29. 3—इष्टिपशुमारम्=इष्टिपशुरिव. This is a णमुल् or gerund in अम् from the causal of मृ, obtained according to 'उपमाने कर्मणि च' पा. 3. 4. 45 (चात् कर्तरि च। घृतनिधायं निहितं जलम्। घृतमिव सुरक्षितमित्यर्थः। अजकनाशं नष्टः। अजक इव नष्टः। इत्यर्थः। सि. कौ.), which means that this gerund is used to denote similitude or likeness as would ordinarily be expressed by इव, *e. g.* पार्थसंचारं चरति. vi. 29. 6—दानव, like दैत्य, is a metronymic of the demons. They are the sons of Danu and Diti, two of Dakṣa's daughters and wives of Kaśaypa.

Stanza 30 Construe :—सः [दानवगणः] किल ते सख्युः शतक्रतोः अजय्यः। त्व तस्य रणशिरसि निहन्ता स्मृतः। यत् नैशं तिमिरम् उच्छेत्तुं सप्तसप्तिः न प्रभवति तत् चन्द्रः अपाकरोति। (प्रहर्षिणी)

The fact that Duṣyanta was destined (स्मृतः) to destroy the group of demons that was impossible to be vanquished by Indra does not mean any detraction from Indra's great prowess. Mātali takes care to point this out to the king by the use of the two suggestive similes in the second half of the stanza. The sun cannot remove the darkness of night, which the moon removes. This does not mean the moon is in any way superior to the sun. Williams thinks that the appositeness of the comparison depends on the fact that Duṣyanta's pedigree was traceable to the moon. शतक्रतुः—This occurs as an epithet of Indra in the Ṛgveda many a time. But kratu there never means a sacrifice. It signifies power both of body and mind and is the

same as the Greek krator, which has also the same sense. Śatakratu in the Ṛgveda thus means 'of hundred powers' *i. e.* very strong, or 'of the strength of a hundred.' The Purāṇic story of Indra's having attained to the position of Chief of gods by performing a hundred horse-sacrifices is of later growth. सप्त सप्तयः अश्वाः यस्य. The sun is so called, because he is supposed to drive seven horses.

vi. 30. 1—सः=यः निहन्तृत्वेन स्मृतः. तम् रथम् refers to that famous chariot of Indra, which is known to win victory for the warrior fighting in it. vi. 30. 2—मघवतः संभावनया by the honour which Indra pays to me (by inviting me to heaven, for killing the Durjayas or Unconquerables). मघवन् (the rich or wealthy) is also another epithet of Indra in the Ṛgveda, though not an exclusive one like Śatakratu. vi 30. 4—किंचित् निमित्तं यस्य arising from some cause. Mātali pretends not to know the cause. Its specific mention would have put Duṣyanta to shame and perhaps brought on the old malady of repentance.

Stanza 31 Construe :—अग्निः चालितेन्धनः ज्वलति । पन्नगः विप्रकृतः फणां कुरुते । हि प्रायः जनः स्वं महिमानं क्षोभात् प्रतिपद्यते । (आर्या)

विप्रकृतः offended. स्वम् proper, intrinsic. क्षोभः provocation. Mātali wanted the king to rise to his intrinsic greatness or prowess and therefore he provoked him by troubling the Viduṣaka.

vi. 31.1–दिवस्पति is Indra, lord of heaven. परिगतः अर्थः येन who has known the facts.

Stanza 32 Construe :—[यावद्] इदम् आधिज्यं धनुः अन्यस्मिन् कर्मणि व्यापृतं तावत् केवला त्वन्मतिः प्रजाः पालयतु । (अनुष्टुभ्)

The two powers that governed a kingdom in ancient days were the king's hand and the minister's head. Now the former was engaged (व्यापृत) elsewhere, so the latter remained alone (केवला) to carry on the work.

It appears a few days have elapsed since the incidents described in the Praveśaka happened. The king's disillusionment has been terrible, indeed. He forgoes all comforts of life and cancels even public functions of joy such as the celebration of the spring-festival. His unjustifiable repudiation of Śakuntalā has spread far and wide over the kingdom and everybody is talking about the scandal. The king's position in public eyes must have been ridiculous and he must have considerably gone down in the estimation of his subjects. But even at home his grief knows no bounds. He is a victim to the bitterest kind of remorse, which creates a very adverse

effect on his health. Though ordinarily a man, who scrupulously observed his public duties, Duṣyanta now grows a little lax and sometimes even does not attend his court. The daily consultations with the ministers are of course long discontinued. Yet it is certainly to his credit that in the midst of all his griefs he is conscious of his responsibilities and looks into the affairs of state at home.

The exact significance of the king's so-called parihāsavijalpita at the end of Act iii and of Haṁsapadikā's song at the beginning of Act v is now realised. The king helplessly asks the Vidūṣaka as to why he did not remind him of Śakuntalā during all these years and rues the Vidūṣaka's absence at the time of Śakuntalā's rejection. But the jester is on firm ground and consolation is found by both in the characteristically Hindu doctrine of predestination. When hopes are held out to him of renuion with his beloved, he thinks them to be illusive, as he has now lost all faith in his good fortune. His condition becomes truly pathetic, when he recalls all that had happened in his interview with the party which Kaṇva had sent to him with his daughter, all the cruel words he had addressed to Śakuntalā, her desperate attempts to convince him of the justice of her cause and when he tells us that the last helpless glance of Śakuntalā, brimful of tears, is to him like an envenomed shaft, we know he cannot be exaggerating and feel no hesitation in believing him implicitly. Altogether Duṣyanta in the sixth Act excites our pity, for the poet seems to have made him suffer these ills without any fault of his own.

But all these terrible sufferings of the king were necessary from the higher dramatic point of view. Śakuntalā, as we would see in the next Act, had been raised from this mortal world, for which she was too good and in which she had suffered even more than Duṣyanta, to a region of bliss, an atmosphere of purity and sanctity, a place inaccessible to mortals unassisted by divine agency. In such a place she had kept her vrata śuci and for six or seven long years led the life of a chaste virahiṇī with unadulterated devotion to her husband, who, she had every reason to believe, was an ignoble wretch, false to his promise and treacherous in his dealings. From being an ideally virtuous woman of the world she had raised herself by her pure exemplary life to the position of almost a goddess. In the holy peaceful hermitage of Kaśyapa, her love for Duṣyanta was purged of all material and worldly considerations and had developed into divine affection. How could Duṣyanta, the worldly king be united with a goddess of

this kind ? Such a union would have been unnatural. Śakuntalā was too good for Duṣyanta now. Was she to come down from the exalted Hemakūṭa to the depraved Hastināpura ? Such a thing was impossible, for in the progress of the soul towards its destined goal,once a higher stage is reached, there is no retraction (anāvṛttiḥ). But then how was the union between the two to take place ? There was one way and that was by ennobling the affection of Duṣyanta and raising it to a higher level. For this the sufferings of the king were necessary; for it is only by suffering that one can exalt oneself. Though the king had been suffering for the last few days before he made his entrance on the stage in Act vi, the worldly aspect of love yet held sway over his mind (vide vi. 8). But the sufferings had not been in vain. His affection was slowly being purged and we witness its transformation in this Act. He first seemed to bemoan the loss of Śakuntalā for material considerations, but the incidents happening in this Act gradually lead him to recognise the spiritual aspect of marriage, the aspect regarding its consequences not in this but in the other world and affecting not merely the person married but those who have long departed this life. That was a typically Hindu view of marriage, dominated as it is by religion, which permeates the entire fabric of Hindu society. When he came to recognise this, he naturally looked upon Śakuntalā as his dharmapatnī and felt her loss not because he had been deprived of the pleasure of her company in this world, but because it entailed on him the sin of not having discharged his pitṛ-ṛṇa and thus caused grief to his ancestors. And it is significant to note that when this consciousness dawned on him, the emotion became too much for him and he fainted, a thing which had not happened when he was engrossed in the material considerations of marriage. His love was thus purged of its baser elements and the fact was appropriately signalled by the arrival of Mātali with an invitation to him to go to heaven. The king is then raised, even like Śakuntalā, above the sordid wordly atmosphere and no doubt now lurks in our mind regarding his fitness to be united with his saintly dharmapatnī after this transformation in the nature of his love and his philanthrophic mission in heaven on behalf of the gods.

The missing ring was found in the Praveśaka and at its sight the king remembered everything regarding Śakuntalā. This was the beginning of the end of their separation. But the union which was now to take place was of a different kind than the one that we saw consummated towards the close of Act iii. It was a spiritual union

and from that point of view the preparation of Duṣyanta was yet to take place. This spiritual preparation of the king is the main purpose of Act vi, which, as we have seen, has been successfully depicted by the poet. Various other explanations are also offered. We are told how the ring first came to be given to Śakuntalā by the king and how the conjecture of Gautamī regardiug its loss at Śacītīrtha, which the king then thought to be merely an example of woman's unfailing ready-wittedness, had proved true. The full significance of the king's parihāsavijalpita and Haṁsapadikā's song is also brought home to us. Our anxiety regarding the fate of Śakuntalā is, though not fully, at least to a certain extent, satisfied and we know she has contracted friendship with Apsarases and has had a son, true to the prediction of the Sādhus referred to by the king's Purohita in Act v. We are glad to learn that the question of the union between the two has become the concern of the gods and this information, coming as it does after we witness the king's spiritual re-birth, gives us great consolation.

Incidentally we come to know something of the legal procedure in Duṣyanta's court, the contemporary law of inheritance and universal prevalence of poligamy among the rich. The practice of performing animal sacrifices is also once more brought to our notice. The king's dākṣiṇya as a lover and Queen Vasumatī's recognition of her husband's grave responsibilities in matters of state and her unmeddlesome nature are very skilfully brought out.

The sixth Act is the longest of the play and the poet's efforts to unravel the threads of his extended action and make them converge at one point are everywhere visible. The difficulty of fitting in so many things in the short space of an Act seems to face him at every step and the fear of the Act dragging on to unreasonable length seems to be ever present to his mind. The natural consequence of this is that in this Act we have many more entrances and exits of minor characters than in any other. Everybody seems to be quick about his duty and the action proceeds rapidly on and the poet appears to be in a hurry to hasten it towards the end. The result of all this is that the sixth Act as a whole does not strike us as being quite so neat, polished and systematic as the others, which have each a definite purpose to serve and develop, and in its composition the poet's skill of dramatic construction seems to be sorely taxed. Many a lesser artist would have been confused and made a mess of the whole affair, if he had to face the difficulties which Kālidāsa had. But our poet has acquitted himself creditably of his grave responsibilities.

ACT VII

[The Durjaya brood of demons, for whose destruction Duṣyanta has been specially invited from the mortal world, is duly killed and Indra's heaven is once more rendered thornless. The heavenly king is so much struck at the valour of the earthly monarch that he pays him the highest honour at his command *viz.* to share his own exalted throne with him. Duṣyanta is then given leave to return to his kingdom and the seventh Act opens with his entrance in Mātali's chariot along the aerial path. On their way the king happens to see the mountain Hemakūṭa and learning from Mātali that it is the abode of Indra's parents, Kaśyapa and Aditi, he desires to stop there for a while and pay his respects to the holy couple. Mātali accordingly brings down his chariot on the mountain and goes away to see an opportunity for announcing Duṣyanta's arrival to Kaśyapa. The king waits for him at the root of an Aśoka tree.

A young boy of unboy-like prowess now makes his appearance on the stage, followed by two hermit-women. The boy is dragging a lion's cub from its mother's dug, which it has only half sucked. The ladies try to curb his mischievous sport, but the boy proves too intractable for them. At last they seek the help of Duṣyanta, who is standing by, and the king liberates the lion's cub from the boy's clutches. At the touch of the boy's body Duṣyanta feels a peculiar thrill of joy and step by step he recognises in him his own son by Śakuntalā. The hermit-women are glad to learn Duṣyanta's identity and hasten away to report to Śakuntalā his arrival.

Śakuntalā now makes her entrance, looking like the embodiment of pathos itself. She has all along been observing the vow of a chaste virahiṇī and has grown pale owing to her rigorous vows. The king falls at her feet and begs pardon for his past conduct, which he tells her was due to some strong delusion. Śakuntalā readily forgives him.

Mātali then arrives and congratulates the king on his union with his wife and son and they all proceed to the holy sage Kaśyapa. The king asks the omniscient father of the gods the explanation of his incongruous past behaviour towards Śakuntalā, which to him appears so surprising. The sage then informs him of Durvāsas' curse and Śakuntalā feels relieved, because she now learns for certain that Duṣyanta did not abandon her for nothing. Kaśyapa specially calls the attention of Śakuntalā to the curse and asks her to harbour

no ill feelings towards her husband. Complete reconciliation between the two is the result of the holy father's information. A messenger is sent through the air to acquaint Kāśyapa with the joyful tidings. Kaśyapa then blesses Duṣyanta and gives him leave to return to his capital along with his wife and son in the chariot of his friend Indra].

vii. 0. 2—सत्क्रियाविशेषात् owing to the special honour (done to me by Indra.) vii. 0. 4— अपरितोषम् न परितोषः पूर्णसमाधान यस्य not fully or completely (परि) satisfied. The idea is Duṣyanta wished he had done greater service to Indra and Indra wished he had shown greater honour to Duṣyanta. Hence the dissatisfaction of both. समर्थये occurring again in Mātali's speech does not look Kālidāsian. Foulkes' Mss. do not read the word, which is better dropped.

Stanza 1 Construe:—भवान् मरुत्वतः प्रतिपत्त्या प्रथमोपकृतं लघु मन्यते। सोऽपि भवतः अवदानविस्मितः [सन्] सत्क्रियागुणान् न गणयति। (वैतालीय)

A smile precedes this stanza. Mātali is amused to see that both of them are not satisfied with what they have done, though really there is no reason for dissatisfaction. मरुत्वान्, as an epithet of Indra, recalls his exploits in the Vedic times. The Ṛgveda describes how Indra accompanied by the Maruts vanquished and killed his enemy Vṛtra under the influence of the exhilarating Soma. Maruts in the Veda stand for the storm-gods, while in the Purāṇic mythology they have become gods in general. अवदान (अपदान is synonymous with it) comes from दै with अव-अवदायति–to purify or whiten and means a pure or virtuous deed; a brilliant accomplishment. 'पराक्रमोऽवदानं स्यात्' भागुरिः, 'अवदानं कर्मवृत्तम्' अमरः (द्वे प्रशस्तकर्मणः). Vide R. 11. 21. सत्क्रियागुणान् the excellences of the honour *i. e.* its exalted character. Struck by Duṣyanta's valour Indra does not think the honour paid to him is at all adequate. Abhirāma explains सत्क्रियागुणान् as 'पौनःपुन्येन कृतान् सत्कारान्। गुणः आवृत्तिः। 'गुणस्त्वावृत्तिशब्दादिज्येन्द्रियामुख्यतन्तुषु' इति वैजयन्ती. This will not do, as it does not appear to be supported by the events, as they are described as having happened.

vii. 1. 1–अभूमिः not within the scope of, beyond the range of. vii. 1. 2—दिवौकसां समक्षम् heightens the honour still more. उपवेशितस्य–Mark the causal. Duṣyanta probably felt some hesitation in sharing the exalted throne. But he was made to do it. मम=मयि (मन्दारमाला पिनद्धा). The genitive can generally be used for any other case according to 'षष्ठी शेषे' पा. 2. 3. 50.

Stanza 2 Construe:—अन्तिकस्थम् अन्तर्गतप्रार्थनं जयन्तमुद्वीक्ष्य कृतस्मितेन हरिणा आमृष्टवक्षोहरिचन्दनाङ्का मन्दारमाला (मम=मयि) पिनद्धा।

It appears Indra's son, Jayanta, longed inwardly (अन्तर्गता प्रार्थना यस्य) for such honour, though he did not make bold to express it in so many words. Indra knew what passed in the mind of his son and smiled significantly as he looked at him, while conferring the same honour on Duṣyanta. अन्त...प्रार्थनम् may also mean अन्तर्गता (स्वीयहृदये नाम इन्द्रहृदये वर्तमाना) प्रार्थना यस्य. This suggests Jayanta already had preferred a request to his father for such distinction, but Indra kept it unheeded in his heart. Mandāra and Haricandana are two of the five famous celestial trees. 'पञ्चैते देवतरवो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' अमरः. It appears Haricandana (yellow sandal which is very fragrant) unguent was smeared on Indra's chest. As the garland of Mandāra flowers rolled thereon, it rubbed off (आमृष्ट) a small portion of the unguent, with which it was consequently marked. To sit on the same throne with Indra in the presence of the gods was an honour extremely exalted in itself. But to receive from the chief god a token of his regard and that too a garland used by himself far exceeded the desires of any mortal.

vii. 2. 1–किमिव–Mātali means to say that no honour is too great for Indra to bestow on Duṣyanta.

Stanza 3 Construe :—सुखपरस्य हरेः त्रिदिवम् उभयैः उद्धृतदानवकण्टकं क्रमम्–अधुना नतपर्वभिः तव शरैः पुरा च पुरुषकेसरिणः नखैः । (द्रुतविलम्बित)

Mātali means to say that Duṣyanta's obligations on Indra on the present occasion are as great as those of Viṣṇu in his Man-lion avatāra, when with his claws he rent asunder the powerful demon Hiraṇyakaśipu, who had usurped Indra's throne and was harassing the three worlds. Vide Śi. 1. 42—47. सुखपरस्य shows that Indra is an easy-going pleasure–seeking god. Not that he is not capable of taking care of himself, but by temperament he is averse to making personal exertions and consequently gets his friends to work for him (R). त्रिदिवः–त्रिदिवम् means heaven. Amara gives it as masculine, while Medinī says it is neuter. We may take it to be both. The word is peculiarly derived: 'तिसृषु अपि अवस्थासु, त्रयो ब्रह्मविष्णुरुद्रा वा, दीव्यन्ति अत्र । यद्वा ब्राह्मवैष्णवरौद्रभेदेन सात्त्विकराजसतामसभेदेन वा त्रिविधो दीव्यति व्यवहरति प्रकाशते वा । ' व्या. सु. उभयैः—The use of this word is peculiar. One would expect उभाभ्याम् or उभयेन. उभ means two or both and उभय a group of two. नतपर्वभिः the joints of which are planed off and hence rendered smooth. This means the arrows were long and straight. The word may also go with नखैः and indicate that Nṛsimha's fingers were fleshy.

Stanza 4 Construe :—यत् नियोज्याः महत्सु अपि कर्मसु सिध्यन्ति तम् ईश्वराणां संभावनागुणम् अवेहि । अरुणः तमसां विभेत्ता अभविष्यद्वा किम्, सहस्रकिरणः तं धुरि नाकरिष्यत् चेत् । (वसन्ततिलका)

We differ from the commonly–accepted interpretation (Williams and others) of the second line viz. (1) Know that to be the effect of the honour or condescension (shown to the servants) by the masters. The condescension consists in placing Duṣyanta in front of the battle, just as the sun places Aruṇa in front of his chariot. The idea is servants are able to succeed in great undertakings, because of the regard shown to them by their masters by employing them to achieve those tasks. The question is, therefore, of opportunities and circumstances. Because Duṣyanta obtained an opportunity of fighting against the demons due to the high estimation (संभावना) in which he was held by Indra, therefore he distinguished himself. He possessed intrinsic capacity no doubt, but that would have been wasted on the desert air, had there not been a person like Indra to bring it to light. Under this interpretation ‘ शतक्रतोः महिमा, ’ referred to in the sentence preceding this stanza lies only in so far as he was able to detect Duṣyanta's worth and employed him to do the task he was fit for. Compare ‘अनुगृहीतोऽहमनया मघवतः संभावनया’ (vi. 30. 2) *supra*. (2) This explanation, however, does not appear to us consistent with the context. Duṣyanta is minimising his own worth and magnifying the power of Indra. He says it is only on account of Indra's prowess that he succeeded. He was only the worthless instrument in the hands of the great Indra. Translate the line, therefore, as ‘ Know that to be the effect of the greatness of the masters ’. ‘संभावना वासनायां गौरवे ध्यानकर्मणि’ अजयः. The idea in this case is somewhat similar to ‘ तृणेन कार्यं भवतीश्वराणाम् ’. The great can accomplish their purpose with such an insignificant instrument as a blade of grass. A petty police–officer of modern days can arrest even a great man of the land, not because he has intrinsically any power in himself, but because he is an agent of a great master. That this explanation is correct is shewn by the illustration in the second half of the stanza. Aruṇa by himself has no power of dispelling darknes. But when the sun places him on his chariot, he can do it. Besides this explanation finds support in what Kālidāsa himself has said elsewhere. Note ‘ **ननु वाज्रिण एव वीर्यमेतद्विजयन्ते द्विषतो यदस्य पक्ष्याः** । वसुधाधरकन्दराभिसर्पी प्रतिशब्दोऽपि हरेर्भिनत्ति नागान् ॥’ V.i 15; also ‘विजयी यदस्मि समरेषु जित्वराः प्रभवन्ति तत्र तव पादपांसवः । **अरुणो यदन्धतमसं निषेधति स्फुरितं नराधिप तदर्कतेजसाम्** ॥ ’ नवसाहसाङ्कचरित 10. 40 ; ‘ व्रजति विषयमक्ष्णामंशुमाली न यावत्तिमिरमखिलमस्तं तावदेवारुणेन । परपरिभवि

तेजस्तन्वतामाशु कर्तुं प्रभवति हि विपक्षोच्छेदमग्रेसरोऽपि ॥' S'i. 11. 25 ; Ki. 1. 6. Rāghavabhaṭṭa is on our side in the explanation of this line. धुरि on the yoke of his chariot *i. e.* in the position of the charioteer. Note that अभविष्यत् and अकरिष्यत् represent the technical use of the conditional, where the non-performance of the action is implied.

viii. 4. 1—सदृश...ष्मत:—Because real heroes like you never brag of their deeds. Mātali, however, wants to cut this formal talk short. He, therefore, changes the subject. vii. 4. 2–Note the derivation of नाक: (heaven). 'कं सुखम्, तद्विरुद्धम् अकं दुःखम्, नास्ति अकमत्र इति नाकः। कं ब्रह्म तदभावो नात्रेति वा' व्या. सु. प्रतिष्ठित firmly established. सौभाग्यम् glory.

Stanza 5 Construe:—अमी दिवौकसः, गीतक्षमम् अर्थजातं विचिन्त्य, सुरसुन्दरीणां विच्छित्तिशेषैः वर्णैः कल्पलतांशुकेषु त्वच्चरितं लिखन्ति । (उपजाति)

Duṣyanta's exploit had become so well-known among the inhabitants of heaven that they had actually commenced composing tuneful songs about it and writing the same on vestments (अंशुकम्) obtained from desire-yielding trees. अर्थः बध्यते अत्र असौ अर्थबन्धः तम् a composition in which meaning or sense is enclosed; a significant composition. Compare for the expression 'तुल्यानुरागपिशुनं ललितार्थबन्धं पत्रे निवेशितमुदाहरणं प्रियायाः ।' V.ii.14. The reading अर्थजातम् can be explained in two ways: (1) अर्थानां जातं समूहः यत्र where there is a collection of senses i. e. of words conveying senses i. e. of significant words; hence, a composition or significant composition. अर्थजातम् has thus the same sense as अर्थबन्धम्.(2) अर्थानां वस्तूनां त्वच्चरितवृत्तान्तानामित्यर्थः जातं समूहः तम् a collection of incidents in your life. This means that the denizens of heaven first thought out what incidents in the life of Duṣyanta were fit to be set to music and then proceeded to write them down in the manner indicated. विचिन्त्य shows a certain effort on the part of the composers to hunt out suitable words for the composition, which was to be suitable for singing (गीतक्षम). विच्छित्तिः means either (1) decoration of the body with paints, in which case वि...वर्णैः...with colours that remained, after the bodies of celestial beauties were painted; or (2) a scented cosmetic, in which case वि...वर्णैः = with colours that remained after scented cosmeties were prepared for celestial damsels. सुर...शेषैः as a qualifying clause to वर्णैः only serves to heighten the romance of the whole affair and indicates the celestials' regard for Duṣyanta, for they used for writing songs of his exploits such valued articles as the remnants of the colours of their beloveds' decoration.

vii 5. 1—पूर्वेद्युः is an irregular formation in the sense of पूर्वस्मिन् अहनि, obtained according to 'सद्यः परुत् परार्यैषमः etc' पा. 5. 3. 22. Note that पूर्वेद्युः does not mean yesterday, but the previous day, the other day.

For about a week a ten days elapse between the end of the sixth Act and the commencement of the seventh. Vide Introduction p. xli.
vii. 5. 2— कतरस्मिन्...पथि in which course of the wind. The atmospheric region from the earth up to the highest heaven was divided into seven orbits or courses to each of which a particular wind was assigned. The king now asked Mātali in which course of the wind they were then.

Stanza 6 Construe :—यः गगनप्रतिष्ठां त्रिस्रोतसं वहति, ज्योतींषि च प्रविभक्तरश्मि वर्तयति, तस्य व्यपेतरजसः प्रवहस्य वायोः एष द्वितीयहरिविक्रमपूतः मार्गः । (वसन्ततिलका)

गगने प्रतिष्ठा यस्याः located in the sky. Williams translates this as ' the glory of the skies. ' त्रिस्रोतसम् (त्रीणि स्रोतांसि यस्याः) refers to the Ganges, which is supposed to have one stream in heaven, one on earth and the third in the nether world. प्रविभक्ताः रश्मयः यस्मिन् कर्मणि यथा तथा. The course of the Pravaha wind causes the luminaries (ज्योतींषि) to revolve in such a way as duly to distribute their rays. रश्मिः (reins) also suggests the comparison of the Pravaha wind to a trainer of horses, who holds the reins in his hands and makes the animals go round and round. Similarly, the Pravaha wind distributes rays to the various luminaries and makes them revolve. व्यपेतरजसः from which the quality rajas is absent, owing of course to the sacred touch of Lord Viṣṇu's foot. The word would also mean where dust is absent. This was because the path was in the sky, far removed from the earth, where dust abounds (R). प्रवह is the name of the wind. द्वितीय...पूतः—The reference is to the story of Bali and Viṣṇu's Dwarf-incarnation. Bali was a son of Virocana, the son of Pralhāda. He was a powerful demon, had conquered the three worlds and deprived Indra of his sovereignty. While engaged in performing a sacrifice Viṣṇu approached him at the request of the gods in the form of a Dwarf medicant and prayed for as much space as he could cover in three steps. When Bali granted this apparently innocent request, Viṣṇu assumed gigantic proportions, covered the earth and heavens in two steps (विक्रमः) and planting the third on Bali's head thrust him into the Pātāla, of which he was allowed to be the ruler. Vide Rāmāyaṇa Bālakāṇḍa 29. The story of Viṣṇu's three steps occurs in the Ṛgveda, where it is symbolical of the sun's passage through the sky, the three steps corresponding to its rising, culminating and setting, or of the course of the solar deity through the three Vedic divisions of the universe. The second half of the stanza has two rival readings, the one (adopted by us) making the path under discussion belong to the Pravaha wind

and the other to Parivaha. Our reading is to be preferred for the following reasons: (1) From सूर्यसिद्धान्त, सिद्धान्तशिरोमणि and विष्णुपुराण we learn that the wind region which makes the luminaries revolve is Pravaha and not Parivaha. Our wind is described as ज्योतींषि...रश्मि. So it must be Pravaha. Note 'भचक्रं ध्रुवयोर्बद्धम् **आक्षिप्तं प्रवहानिलैः** । पर्येत्यजस्रं सन्नद्धा ग्रहकक्षा यथाक्रमम् ॥' सूर्यसिद्धान्त; 'भपञ्जरः खेचरचक्रयुक्तो भ्रमत्यजस्रं **प्रवहानिलेन** ॥' सिद्धान्तशिरोमणि; 'अलातचक्रवद्यान्ति वातचक्रेरितानि तु । यस्माज्ज्योतींषि वहति **प्रवह**स्तेन संमतः ॥' विष्णुपुराण 2. 12. 28. (2) The seven courses of the wind in the order of their distance from the earth *i. e.* as we rise up are आवह, प्रवह उद्वह, संवह, सुवह, परिवह and परावह, according to the सिद्धान्तशिरोमणि. Further, we learn from the same authority that Āvaha is known as Bhūvāyu and in its region the phenomena of clouds and lightning occur. Now we know from the king's following speech that they next descend to the region where the clouds move. This then must be the path of the Āvaha wind. A step higher up and we meet the Pravaha. Read '**भूवायुरावह इह प्रवह**स्तदूर्ध्वं स्यादुद्वहस्तदनु संवहसंज्ञकश्च । अन्यस्ततोऽपि सुवहः परिपूर्वकोऽस्माद्बाह्यः परावह इमे पवनाः प्रसिद्धाः ॥' 'भूमेर्बहिर्द्वादश योजनानि **भूवायुरत्राम्बुदविद्युदाद्यम्**' सिद्धान्तशिरोमणि. These two reasons would have been decisive, but according to the ब्रह्माण्डपुराण (quoted by Kāṭavema and translated therefrom by Williams in his notes) the second path is that of the sun and its wind called Pravaha makes the sun revolve. The same Purāṇa further goes on telling that the sixth path is that of the Saptarṣi or the seven stars of the Great Bear and its wind called Parivaha bears along these luminaries as well as the svargaṅgā or the Milky way ('सप्तर्षिचक्रं स्वर्गङ्गां षष्ठः परिवहस्तथा)'. Now one of the characteristics of the wind under discussion is 'ज्योतींषि वर्तयति'. Whereas the sun, which moves in the Pravahamārga, cannot be referred to as ज्योतींषि, the Great Bear and the Milky way, which move in the Parivahamārga can be appropriately so called. It would thus appear that Parivaha rather than Pravaha is our wind path, if we follow the Brahmāṇḍapurāṇa. This explanation receives support from the Vāyupurāṇa also where the Ganges is said to be supported by the Parivaha wind. But apart from being opposed to the three authorities quoted above, the Brahmāṇḍapurāṇa explanation labours under one serious discrepancy. We have here to suppose that the celestial car at once descends from the region of the Parivaha wind, which is the sixth in the order of distance from the earth, to Āvaha, which is the very first. For, there is no doubt that the next wind region that the car comes to is Āvaha, as is indicated by the phenomenon of clouds, there being no disagreement between the authorities regarding the function of the Āvaha wind *viz.* to help the

phenomena of clouds and lightning. Williams who has adopted परिवहस्य is concsious of this difficulty and remarks 'The chariot must have traversed with the speed of lightning the four intervening Mārgas. If the Bengali reading प्रवहस्य be adopted, the transition would be from one Mārga to another.' And we think that this is natural and prefer on the whole the Bengali reading.

vii. 6. 1–अत: because we are in the region of such holy wind. सबाह्यान्तःकरण:—According to the Sāṁkhyas, indriyas or karaṇas (organs) are first divided into bāhya (the external) and antah (the internal). The bāhya karaṇas are further of two kinds, the jñānendriyas (which are five) and the karmendriyas (also five), as enumerated in 'श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पञ्चमी ।। पायूपस्थं हस्तपादं वाक् चैव दशमी स्मृता ।।' Ms. 2. 90. The antaḥkaraṇas are three, manas or mind, the organ of thought, buddhi or reason, the organ of apprehension and ahaṁkāra or individuality or self-consciousness. The Vedāntins admit in all 14 organs adding to the above citta or the heart, the organ of feeling ('मनो बुद्धिरहंकारश्चित्तं करणमान्तरम्'). Also vide कामन्दक नीतिसार 1. 33-35 and compare R. 14. 50 and 'त्वद्दर्शनादेव प्रसन्नबाह्यान्तःकरणः अन्तरात्मा' V. iv. vii. 6. 2–रथाङ्गमवलोक्य–It appears the ancient chariots were so constructed that the rider could easily have a look at the wheels (रथाङ्गम्), while comfortably sitting in his seat. It the Vikramorvaśīyam (i. 4) King Purūravas is able to see on a similar occasion his chariot-wheels revolve rapidly round. This speech of the king shows that the descent from one wind region to another is immediate (R). No sooner does the king express his internal prasannatā than he observes the phenomenon of clouds. This shows that Pravaha is the correct reading in the last stanza.

Stanza 7 Construe :—अयं ते शीकरक्लिन्ननेमिः रथः, अरविवरेभ्यः निष्पतद्भिः चातकैः, अचिरभासां तेजसा अनुलिप्तैः हरिभिश्च, वारिगर्भोदराणां घनानामुपरि गतं पिशुनयति । (मालिनी)

The rims (नेमि: *f.*) of the wheels of the chariot were wet. The Cātakas were flying forth through the interstices of the spokes (अर:). The horses glistened with the glow of lightning (अचिरभास् whose flash does not last long). From these signs the king concluded that they were passing (गतम् passage) over clouds possessing water in their interior. वारि उदकं गर्भे येषां तानि वारिगर्भाणि, वारिगर्भाणि उदराणि येषां ते तेषाम्. This is a clumsy compound, wherein the word उदर is unnecessary. वारिगर्भाणाम् would have been quite enough. The adjective वारिगर्भोदराणाम् is necessary in the stanza, because there are some clouds that possess no water in them. The Cātakas fluttered about these watery clouds,

because, as the convention of the poet goes, they never drink water fallen on earth, but with their beaks up-turned, take in the drops falling from the clouds, before they touch the ground. Vide 'अम्भोबिन्दुग्रहणचतुरांश्चातकान् वीक्षमाणाः' Me. (a प्रक्षिप्त stanza after 21), whereon Mallinātha says 'सर्वंसहापतितमम्बु न चातकस्य हितामिति शास्त्रात्'.

vii. 7. 1– स्वाधिकारभूमिः is the earth over which the king had jurisdiction. vii. 7. 2–मनुष्यलोकः the world of men or mortals. The king refers to the earth in this way, because he has just returned from the amanuṣyaloka and is yet in more or less a celestial atmosphere.

Stanza 8 Construe :—मेदिनी उन्मज्जतां शैलानां शिखरात् अवरोहतीव । पादपाः स्कन्धोदयात् पर्णाभ्यन्तरलीनतां विजहति । तनुभावनष्टसलिलाः आपगाः सन्तानात् व्यक्तिं भजन्ति । पश्य उत्क्षिपता केनापि भुवनम् मत्पार्श्वमानीयत इव । (शार्दूलविक्रीडित)

This is a beautiful decription of the earth as it would appear to a person descending from a great height, in an aeroplane for example in these days. When one is high up in the sky, the mountains can scarcely be distinguished from the surface of the earth with which they appear level. But slowly their peaks emerge (उन्मज्ज्), and the earth seems to descend therefrom. Trees first appear enveloped (लीन) in their foliage. But branches slowly become manifest and trees can then be separated from their leaves. Rivers appear so thin (तनु) that the presence of water therein is hardly realised. But they also grow expansive (सन्तानम् expansion), as one descends, and become recognisable (व्यक्तिम् manifestation). The fourth line describes the common feeling of people moving in a fast-running vehicle. The king really was coming down, but he thought that somebody was as though flinging (उत्क्षिप्) the earth up to him. Similarly in a modern railway carriage one feels that trees and bushes along the line are running. This stanza is a good example of Kālidāsa's bold fancy and his description of the sublime. पर्णानाम् अभ्यन्तराणि उदराणि तेषु लीनता निगूढत्वम्. This is once more a clumsy compound. पर्णलीनताम् would have been quite enough. The earth is called मेदिनी, because on the slaughter of the demons Madhu and Kaiṭabha, it became all smeared over with their medas or fat and it is named पृथ्वी or पृथिवी, because it is so expansive. Compare 'मधुकैटभयोर्मेदःसंयोगान्मेदिनी स्मृता । धारणाच्च धरा प्रोक्ता पृथ्वी विस्तारयोगतः ॥' देवीभागवत 3. 13. 8; also 1. 9. 83, 84.

vii. 8. 1–उदार grand, magnificent. vii. 8. 2–पूर्वापर...गाढः that has plunged in the eastern and the other (*viz.* western) ocean. This is a favourite description of a great mountain with Kālidāsa and accords with the description of the Varṣaparvatas as found in the

Mb., which see below. Also note Ku. 1. 1. कनक...ष्यन्दी possessing a stream of liquid gold. As the mountain was possessed of gold peaks (हेमकूटः), it can easily be credited with the possession of streams of liquid gold. Or we may suppose that ordinary water running over a surface of gold appeared to the king to be gold water. सान्ध्य...परिघः like a bar of evening clouds. Note that सान्ध्य really goes with मेघ. So here we have a case of एकदेशि अन्वय. Or we may explain 'a bar or bulwork of clouds in the evening'. The evening clouds, especially those on the horizon, possess yellowish red colour, exactly similar to that of excellent gold. Hence the fancy. vii. 8. 4–किंपुरुषपर्वतः–According to Purāṇic geography the whole world was divided into seven Dvīpas or continents *viz.* जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर. Each of these Dvīpas was again divided into 9 Varṣas or countries, had its own mountains and was surrounded by a sea. The 9 Varṣas of the Jambudvīpa are कुरु, हिरण्मय, रम्यक, इलावृत्त, हरि, केतुमाल, भद्राश्व, किन्नर or किंपुरुष and भारत. The Varṣaparvatas are those that separate the Varṣas one from another. The Hemakūṭa is situated to the north of the Himālaya and forms a boundary between the Bhārata and the Kiṁpuruṣa Varṣas. It forms the special property of the Kiṁpuruṣas. Vide विष्णुपुराण 2. 2; मार्कण्डेयपुराण 54 and read 'प्रागायता महाराज षडेते वर्षपर्वताः । अवगाढा उभयतः समुद्रौ पूर्वपश्चिमौ ॥ 3 हिमवान् हेमकूटश्च निषधश्च नगोत्तमः । नीलश्च वैडूर्यमयः श्वेतश्च शशिसन्निभः ॥ 4 सर्वधातुविचित्रश्च शृङ्गवान्नाम पर्वतः । ...6'महाभारत भीष्मपर्व 6. किंपुरुषाः (कुत्सिताः पुरुषाः), the same as किंनराः, are so called, because some of them possess the body of a man and the head of a horse and some the head of a man and the body of a horse. Vide Śi. 4. 38. तपः...क्षेत्रम् suggests that penance practised on this mountain is soon endowed with perfect (सम्) fulfilment.

Stanza 9 Construe :—स्वायंभुवात् मरीचेः यः प्रजापतिः प्रबभूव, सुरासुरगुरुः सः सपत्नीकः अत्र तपस्यति । (अनुष्टुभ्)

स्वयंभू is Brahmā and Marīci was one of his mind-born sons (मानसपुत्रः), whom he had created to supply the universe with inhabitants and who were technically called Prajāpatis. Kaśyapa was the son of Marīci and was himself the father of gods and demons (सुरा...गुरुः) through his wives Aditi and Diti. A grandson of Brahmā and father of the gods was there practising penance with his wife. It was therefore certainly a place of great sanctity (श्रेयस् a blessing), which the king could not pass by (अनतिक्रमणीय). It is to be noted here that Kaśyapa, who is here designated Prajapati is *not* included among the six or seven mind-born sons of Brahmā mentioned in the म. भा. (आदिपर्व 66. 10 and शान्तिपर्व 206. 20) and the वायुपुराण (उत्तरभाग 4. 44–47), or

the nine of the विष्णुपुराण (1. 7. 4–6), or even the ten of the Manusmṛti (7. 34, 35). He is to be reckoned a Prajāpati only metaphorically as being the mind-born son of a Prajāpati viz. Marīci, or as being the father of a huge mass of creation such as the gods, including the twelve famous Ādityas, the demons, men, snakes, fish, animals, birds etc. He married 13 out of the 60 daughters of Dakṣa, who along with Marīci was a real Prajāpati, and became by them the father of the gigantic creation referred to above. He is in fact the father of all living beings and may literally, though not technically, be called 'Lord of creation.' It must, however, be pointed out that the same chapter of the Vāyupurāṇa referred to above speaks of 'other' subordinate Prajāpatis, though not technically so called, among whom Kaśyapa is included. Note '**अपरे प्रजानां पतयस्तान्** शृणुध्वमतन्द्रिताः ॥52 कर्दमः कश्यपः शेषो विक्रान्तः सुश्रुवास्तथा।...53...इत्येवमाद्योऽन्येऽपि **बहवश्च प्रजेश्वराः** ॥ 54.' Kālidāsa, however, appears to us to have created Kaśyapa a Prajāpati with a view to exalt his greatness. Wilson (Hindu Theatre Vol. II. p. 12) notes that Kaśyapa is by some supposed to be a personification of the race which took refuge in the central Asiatic chain, in which traces of his names may be found as Koh-kas (or Caucasus), the Caspian, Kāśmīra etc. तपस्यति is a denominative from तपस्, formed in the sense of practising, according to 'कर्मणो रोमन्थतपोभ्यां वर्तिचरोः' पा. 3. 1. 15 (रोमन्थतपोभ्यां कर्मभ्यां क्रमेण वर्तनायां चरणे चार्थे क्यङ् स्यात् । रोमन्थं वर्तयति रोमन्थायते । 'तपसः परस्मैपदं च' वार्तिकम्। **तपश्चरति तपस्यति** । सि. कौ.). प्रदक्षि॰ीकृत्य–This is because 'मृदं गां दैवतं विप्रं घृतं मधु चतुष्पथम् । प्रदक्षिणानि कुर्वीत प्रज्ञातांश्च वनस्पतीन् ॥' Ms. 4. 39. प्रथमः कल्पः a capital or excellent idea.

Stanza 10 Construe :—रथाङ्गनेमयः उपोढशब्दाः न । रजः प्रवर्तमानं न दृश्यते । अभूतलस्पर्शतया निरुद्धतः तव रथः अवतीर्णोऽपि न दृश्यते । (वंशस्थविल)

The king was surprised (सविस्मयम्) to note that though the chariot came down on the mountain, the rims produced no sound. No dust was seen rising, nor was any jolting felt (निर्गतम् उद्धतम् upward shock यस्मात्). These are the various signs by which the descent of the chariot could ordinarily be recognised. But they were absent in the case of Mātali's chariot. Then he remembered it was a celestial car and therefore could go along the ground without touching it. One of the characteristics of the gods is that though they tread on earth, they never touch it, probably through fear of contamination. Note for the celestials' various characteristics 'सापश्यद्विबुधान् सर्वान् अस्वेदान् स्तब्धलोचनान् । हृषितस्रग्रजोहीनान् स्थितानस्पृशतः **क्षितिम्** ॥' म. भा. वनपर्व 51. 25; '**पृथ्वीं नास्पृशत** पद्भ्यामनिमेषेक्षणानि च । अरजोम्बरधारी च नम्लानकुसुमस्तथा ॥' रामायण अरण्यकाण्ड प्रक्षिप्तसर्ग (18, 19) after सर्ग 57.

vii. 10. 1—एतावान् viz. that Indra's chariot can go along without touching the earth, while yours touches.

Stanza 11 Construe:—यत्र असौ वल्मीकार्धनिमग्नमूर्तिः, संदष्टसर्पत्वचा उरसा [उपलक्षितः], जीर्णलताप्रतानवलयेन कण्ठे अत्यर्थसंपीडितः, अंसव्यापि शकुन्तनीडनिचितं जटामण्डलं बिभ्रत्, मुनिः स्थाणुरिव अचलः अभ्यर्कबिम्बं स्थितः । (शार्दूलविक्रीडित)

This stanza depicts so vividly the kind of rigorous austerities that sages used to practise in ancient India. This particular Yogi was so completely absorbed in his Samādhi or meditation that he was quite unconscious of what was happening to his mortal tenement in the place where he was sitting. He was probably staying there, immovable like the trunk of a tree or pillar (स्थाणुः), for months together. An ant-hill (वल्मीकः–कम्) had grown around him and buried half his form. Serpents freely moved on his chest and birds had made their nests in the mass of his matted hair. यत्र is to be thus construed: यत्र मुनिः स्थितः तत्र मारीचाश्रमः This is an answer to the king's question. संदष्टा सर्पत्वक् (the serpent's slough) यस्मिन्. The intransitive use of संदष्ट (closely adhering) has been noted before. उरसा is an उपलक्षणे तृतीया. The word जीर्ण (old) shows that the muni was standing there not merely for months, but perhaps for years. प्रतानवलयम् a coil of tendrils. नीडः–डम् a nest. अभ्यर्कबिम्बम् facing the sun. This must be understood to be applicable to the sage as he was seen by Mātali *at that particular time*. For with his स्थाण्वचलत्व it is not possible to face the sun always. That this is so appears to us to be a weak part of the description. The poet is probably led away by his desire to make the penance as hard as possible and overlooks the fact that this part of the description does not apply to the sage all the time. अभ्यर्कबिम्बम् (अर्कबिम्बम् अभि facing towards) may either be taken as an अव्ययीभाव compound, formed according to 'लक्षणेनाभिप्रती आभिमुख्ये' पा. 2. 1. 14 (आभिमुख्यद्योतकौ अभिप्रती चिह्नवाचिना सह प्राग्वत्। अभ्यग्नि शलभाः पतन्ति । अग्निमभि । प्रत्यग्नि । अग्निं प्रति), or be split up into अभि and अर्कबिम्बम् and अभि understood to be a कर्मप्रवचनीय.

vii. 11. 1—कष्टं (severe) तपः यस्य तस्मै कष्टतपसे. vii. 11. 2–अदितिपरि०—This shows the sanctity of the place. The great Indra's mother had reared the trees there. vii. 11. 4–स्वर्गात्–This speech of the king is prophetic. The great mental happiness and relief he felt there were not entirely due to the influence of the holy hermitage, but partly to the fact that it was the place where he was to meet his lost beloved and where a holy union between the two was to take place. vii. 11. 6–भवान् कथमिदानीम्–Supply अवतरिष्यति. The king asks Mātali whether it is necessary for him to stay in the chariot or whether he can get down.

vii. 11. 7—संयन्त्रित: well-secured. There is now no fear of the horses running away. vii. 11. 9–ननु...लोकयामि occurs also in M. iv.

Stanza 12 Construe :—सत्कल्पवृक्षे वने उचिता प्राणानां वृत्तिः अनिलेन । काञ्चनपद्मरेणुकापिशे तोये धर्माभिषेकक्रिया । रत्नशिलातलेषु ध्यानम् । विबुधस्त्रीसन्निधौ संयमः । यद् अन्यमुनयः तपोभिः काङ्क्षन्ति तस्मिन् अमी तपस्यन्ति । (शार्दूलविक्रीडित)

The king gives in this stanza expression to the feeling of wonder with which he was struck as he looked at the regions of the penance-grove (तपोवनभूमयः) of the sages on the Hemakūṭa mountain. It appeared to him that all those objects of material enjoyment which ordinary people generally aimed at by the performance of virtuous deeds were there. Yet the sages were not satisfied with them and strived after something still higher. सन्तः कल्पवृक्षाः यस्मिन्. उचिता fit or necessary for keeping body and soul together with a view to practise penance. They did not take even the wind plentifully, but only just as much as was necessary and this in a place where there were desire-yielding trees, from which they could have easily obtained all kinds of dainty food. Water, tawny (कपिश) with the pollen of gold lotuses, would certainly invite a person for जलविहार. But these only used it for ablution for religious practices (धर्मार्थे धर्माचरणार्थमित्यर्थः यः अभिषेकः स्नानम्). Jewelled stones and the company of celestial damsels (by which word the apsarases or the courtesans of heaven are meant) scarcely accord with meditation and restraint. Yet such things happen here. यत्, according to राघव, refers to स्थानम्. We think the word has reference to all those means of material enjoyment that are mentioned in the first three lines and is further symbolical of the low ideals of ordinary people that cannot rise above the influence of materialism. The last line is a little exaggerated, the exaggeration being resorted to for the purpose of heightening by contrast the greatness of these sages on the Hemakūṭa. For, we cannot believe there really exist any munis who by austerities aim at, for example, सत्कल्पवृक्षवन, काञ्चन...कपिशतोय etc. Or यत् in a general way should be taken to stand for the svarga, where all these enjoyments can be had and after which many long.

vii. 12. 1–उत्सर्पिणी soaring high or upwards. vii. 12. 3–पतिव्रताधर्मम् Kālidāsa has chosen the subject skilfully. He is preparing us and also Duṣyantā to see an embodiment of the पतिव्रताधर्म in Śakuntalā. vii. 12. 4–प्रति...प्रस्तावः the subject is such that we must wait for an opportunity (to announce ourselves). It was not meet to disturb Kaśyapa while he was lecturing on such an important topic. Mātali's suggestion to the king to wait at the root of the Aśoka tree was also

significant. For the place was to make Duṣyanta really aśoka. vii. 12. 6–अन्तरान्वेषी अन्तरं सन्धिम् अन्विष्यति असौ one who is on the look-out for an opportunity. It should be noted how cleverly the poet sends Mātali away and leaves the king alone to meet his boy, who is about to enter.

Stanza 13 Construe :—मनोरथाय न आशंसे । [हे] बाहो वृथा किं स्पन्दसे । श्रेयः पूर्वावधीरितम् [अस्ति] । [अधुना] दुखं हि परिवर्तते । (अनुष्टुभ्)

The stanza refers to the king's hopeless condition, which becomes interesting to note in view of the fact that he is now on the verge of the fulfilment of all his desires. The darkest hour is said to precede the dawn. मनोरथाय=मनोरथं प्राप्तुम्. Vide p. 224 supra. For the third quarter compare 'धिङ् मामुपस्थितश्रेयोऽवमानिनम्' vi. 23. 7 (text). We have taken the second half as two clauses. This way more prominently brings out the king's despondency. As one clause it would mean 'for a blessing, that is first repudiated, with difficulty (दुःखम् used adverbially) turns back.' Williams has 'for happiness formerly scorned turns to misery.' Both those ways appear to us to be very tame.

vii. 13. 3–प्रकृतिम् natural disposition (which, as he was a Kṣatriya lad, was prompting him to be turbulent). vii. 13. 6–अबालसत्त्वः of unboy-like strength.

Stanza 14 Construe :—[यः] आमर्दक्लिष्टकेसरम् अर्धपीतस्तनं सिंहशिशुं प्रक्रीडितुं बलात्कारेण मातुः कर्षति । [अनुष्टुभ्]

The boy wanted to play with the lion's cub. It was, however, sucking its mother. But the boy would not wait. He was dragging it from its mother's dug. The rough handling (आमर्दः) disordered the young lion's mane. Compare for similar sport the description of Kumāra in 'गृह्णन् विषाणे हरवाहनस्य स्पृशन्नुमाकेसरिणं सलीलम् । स भृङ्गिणः सूक्ष्मतरं शिखाग्रं कर्षन् बभूव प्रमदाय पित्रोः ॥' Ku. 9. 44.

vii. 14. 1–दन्तांस्ते-This also finds parallel in 'एको नव द्वौ दश पञ्च सप्तेत्यजीगणन्नात्ममुखं प्रसार्य । महेशकण्ठोरगदन्तपङ्क्तिं तदङ्कगः शैशवतुन्नभीतिः ॥' Ku. 9. 45. vii. 14. 6–निर्गतः विशेषः येभ्यः तानि निर्विशेषाणि । अपत्येभ्यो निर्विशेषाणि not different from our children *i. e.* equally dear. vii. 14. 7–संरम्भः turbulence. For सर्वदमनः vide st. 33 below. vii. 14. 8–उरसो जातः औरसः. Manu mentions 12 kinds of sons such as औरस, क्षेत्रज, दत्त etc. and describes the first as 'स्वक्षेत्रे संस्कृतायां तु स्वयमुत्पादयेद्धि यम् । तमौरसं विजानीयात् पुत्रं प्रथमकल्पितम् ॥ ' 9. 166. Yājñavalkya refers to the same as 'औरसो धर्मपत्नीजः ' 2. 128. Duṣyanta feels mysteriously attracted towards the boy, because he intuitively recognises his relation with him. He, however, accounts for his

feeling by referring it to his childlessness. An affectionate person having no child is often attracted by the child of another. Kālidāsa is a very close student of human nature. That's how he represents Duṣyanta to be so attracted. For similar incident compare 'अभितप्तं पृथास्तुः स्नेहेन परितस्तरे । अविज्ञातेऽपि बन्धौ हि बलात् प्रह्लादते मनः ॥' Ki. 11. 8. vii. 14. 9–वत्सलयति=वत्सलं करोति. Compare 'चेतो मे वहते स्नेहं दृष्ट्वा बालं दुरासदम् । कारणं तत्र पश्यामि यन्ममेयमपुत्रता ॥ 56' पद्मपुराण स्वर्गखण्ड अ. 5. Duṣyanta's unaccountable affection for the boy is the first step towards his recognition of him as his son. The various stages by which this recognition dawns on him deserve to be observed. vii. 14. 11—लंघेदि is equal to लङ्घयति (will hurt), the present being used for the near future. vii. 14. 12–बलीयः (mightily) is used adverbially. Note that the boy's innocent irony and the characteristic action of showing his lower lip are so realistic and natural.

Stanza 15 Construe :—महतस्तेजसो बीजम् अयं बालः एधापेक्षः स्फुलिङ्गावस्थया स्थितः वह्निरिव मे प्रतिभाति । (अनुष्टुभ्)

The king could already see that the boy possessed in him the seed of great lustre i. e. the potentiality of mighty achievements. He, therefore, fancies him to be fire in the state of a spark that is awaiting fuel to blaze forth. एधान् अपेक्षते असौ. एधः *m.* and एधस् n. are both words for fuel. The fuel in the case of the child means manhood.

viii. 15. 1—क्रीडनकम् a toy.

Stanza 16 Construe :—[अस्य] प्रलोभ्यवस्तुप्रणयप्रसारितः जालग्रथिताङ्गुलिः करः इद्धरागया नवोषसा भिन्नम् अलक्ष्यपत्रान्तरम् एकपङ्कजमिव विभाति । (वंशस्थविल)

As the boy stretched his hand to beg (प्रणयः request) for the object of his desire (प्रलोभ्यवस्तु), Duṣyanta could observe that his palm was extremely red and had its fingers connected as in a web (जालवद् ग्रथिताः अङ्गुलयः यस्यः). He knew that an extremely red hand with webbed fingers was a sign of a Cakravartin and he also was conscious of the credible prediction that his first son would be a Cakravartin. Thus the boy's possession of a चक्रवर्तिलक्षण marks a further step in the recognition. The boy's stretched palm, with the fingers up raised so as to form a hollow ready to grasp the toy, appropriately suggested resemblance with a single lotus expanding in the early morning. The fingers, which were connected by a membrane as in a web, corresponded with the petals (पत्रम्), the interstices (अन्तरम्) between which were imperceptible (अलक्ष्य), as the lotus had not yet blown. If the hand was excessively red, early morning had heightened the redness of the lotus too (इद्धः दीपितः kindled, enhanced रागः पङ्कजलोहित्यं यया). Thus

the comparison is complete. जाल...ङ्गुलिः can also be dissolved as जालेन ग्रथिताः अङ्गुलयः यस्य, where जालेन would refer to the membrane that drew the fingers together. For webbed hands and feet being mentioned as a sign of a Cakravartin compare 'अतिरक्तः करो यस्य ग्रथिताङ्गुलिको मृदुः। चापाङ्कुशाङ्कितः सोऽपि चक्रवर्ती भवेद् ध्रुवम्' quoted by Rāghava; 'अस्वेदनौ मृदुतलौ कमलोदराभौ श्लिष्टाङ्गुली रुचिरताम्रनखौ सुपार्ष्णी। उष्णौ शिराविरहितौ सुनिगूढगुल्फौ कूर्मोन्नतौ च चरणौ मनुजेश्वरस्य ॥' वराहमिहिर's बृहत्संहिता 68. 2; also 'चक्राङ्कपादं स तथा महर्षिर्जालावनद्धाङ्गुलिपाणिपादम्। सोर्णभ्रुवं वारणबस्तिकोशं सविस्मयं राजसुतं ददर्श ॥' बुद्धचरित 1. 65; 'जालिना स्वस्तिकाङ्केन चक्रमध्येन पाणिना। आममर्श कुमारस्तं बभाषे च वयस्यवत् ॥' Ibid 6. 54; सुजातजालावतताङ्गुली मृदू निगूढगुल्फौ बिषपुष्पकोमलौ। वनान्तभूमिं कठिनां कथं नु तौ सचक्रमध्यौ चरणौ गमिष्यतः ॥ Ibid. 8. 55. vii. 14. 9— स्पृहयामि—स्पृह् governs the dative, according to 'स्पृहेरीप्सितः' पा. 1. 4. 36 (स्पृहयतेः प्रयोगे इष्टः संप्रदानं स्यात्। पुष्पेभ्यः स्पृहयति। सि. कौ.). दुष्टं ललितं यस्य whose play or sport is bad or evil; mischievous, naughty, wayward.

Stanza 17 Construe:—अनिमित्तहासैः आलक्ष्यदन्तमुकुलान् अव्यक्तवर्णरमणीयवचःप्रवृत्तीन् अङ्काश्रयप्रणयिनः तनयान् वहन्तो धन्याः तदङ्गरजसा मलिनीभवन्ति। (वसन्ततिलका)

This is one of the most beautiful stanzas in the play and describes the father's joy as he observes the childish activities of his young son. Its beauty can only be appreciated by a father, who has had a similar experience or by one who like Duṣyanta is past youth but has obtained no son. This is the stanza with which Chézy was enraptured. अनिमित्त...मुकुलान्—This is suggested by Sarvadamana's causeless laugh (तापसीं विलोक्य हसति), which must have slightly revealed (आलक्ष्य) his bud-like teeth to Duṣyanta. अव्यक्त...प्रवृत्तीन् अव्यक्तैः अस्पष्टैः वर्णैः अक्षरैः रमणीयाः चेतोहराः वचसां प्रवृत्तयः शब्दोच्चारणे प्रयत्नाः येषां तान् whose attempts at speech are charming with their indistinct words. It is common experience that the बोबडे बोल of children give कोपि delight to parents! धन्याः—Such people are blessed. But O, I possess no son! I am denied this pleasure. Duṣyanta in a way envies those fathers. For similar idea compare 'अहेतुहासच्छुरिताननेन्दुर्गृहाङ्गणक्रीडनधूलिधूम्रः। मुहुर्वदन् किंचिदलक्षितार्थं मुदं तयोरङ्गगतस्ततान' Ku. 11. 43; also 11. 20, 40; U. iv. 4.

vii. 17. 5—दुःखेन मोक्तुं शक्यः दुर्मोचः, ईदृशः हस्तग्रहः यस्य the grip or grasp of whose hand is difficult to unloose. डिम्भलीलया in boyish play. vii. 17. 7—सस्मितम्, because स्मितपूर्वाभिभाषिता is a sign of great men.

Stanza 18 Construe:—आश्रमविरुद्धवृत्तिना त्वया सत्त्वसंश्रयसुखोऽपि संयमः, कृष्णसर्पशिशुना चन्दनः इव, किमिति जन्मनः एवं दूष्यते। (रथोद्धता)

In that hermitage everybody observed forbearance (संयमः) towards all creatures. Sarvadamana alone seemed to violate it from his childhood (जन्मनः=जन्मतः from the very birth) by teasing the

lion's cub. He was, therefore, like a young black serpent spoiling the beauty of the fragrant sandal tree. Serpents are described as residing on sandal trees, attracted by their fragrance. The similarity between Sarvadamana and कृष्णसर्पशिशु must be understood to lie in the action of दूषण only. While the one marred the forbearance, the other spoiled the sandal tree. Otherwise the simile would be objectionable. सत्त्व...सुखः goes with both संयम and चन्दन. With संयम it may be explained in 3 ways: (1) सत्त्वस्य संश्रयेण सुखः agreeable owing to the principle of goodness (सत्त्वगुणः) residing therein *i. e.* owing to the practice of goodness that is involved therein. (2) सत्त्वानां संश्रयाय सुखः pleasant for the resort of animals. On account of the universal observance of forbearance so many animals were staying there with security. (3) सत्त्वानां संश्रयेण अधिरक्षणेन सुखं प्रीतिः यस्मात् which pleased everybody, because so many animals received protection therefrom. With चन्दन the sense is सत्त्वानां संश्रयः इति सुखः agreeable as a resort to animals (owing to its shade, fragrance etc.). Williams takes जन्मनः to go with संयमः in the sense of 'your father's humanity or forbearance', जन्मनः being explained as जायते अस्मात् इति जन्म the source *i. e.* the father. The idea then is : Just as the fragrant sandal tree is abandoned by people owing to its being surrounded by serpents, in the same way your father, though the resort of all beings, will be abandoned by them owing to your conduct The following are compared: Boy, snake; Boy's father, Sandal tree; Father's संयम, fragrance etc. of the Sandal tree. Both संयम and the tree are सत्त्वसंश्रयसुख and both are दूष्यते and shunned. This elaboration appears to us to be highly improbable. First, जन्मनः in the sense of पितुः is eminently un-Kālidāsian. Secondly, what Dusyanta wants to point out to the boy is his present conduct (वृत्तिः) that is opposed to (विरुद्ध) the ways of the hermitage, and not its future consequences. Thirdly, Dusyanta does not know who the father of the boy is. He addresses him as महर्षिपुत्र as a matter of courtesy. He, therefore, cannot have referred to his father as सत्त्वसंश्रयसुख and built on that epithet the whole edifice of his comparison. Fourthly, the simile is defective in itself. In the उपमेयवाक्य the दूष्य is संयम while in the उपमानवाक्य it is चन्दन, but संयम and चन्दन are not the corresponding उपमेय and उपमान. So this elaborate explanation must be rejected.

vii. 18. 2—स्थानप्रत्ययात् (1) by reason of the place (he is in). The Hemakūṭa is full of sages. So we thought he must be a sage's son. And as he showed great spirit we concluded he must be a महर्षिपुत्र. (कार्यं) प्रति अयते इति प्रत्ययः = कारणम्. (2) owing to our reliance on this place. We

thought the place was inhabited by sages alone and no worldly people could go there.

Stanza 19 Construe :—कस्यापि कुलाङ्कुरेण अनेन स्पृष्टस्य मम गात्रेषु एवं सुखम्। अयं यस्य कृतिनः अङ्गात् प्ररूढः तस्य चेतसि कां निर्वृतिं कुर्यात्। (उपजाति)

As Dusyanta proceeded to do what he was asked to by the hermit-woman viz. to set free the lion's cub from the iron grip of Sarvadamana, his hand came in contact with Sarvadamana's hands and the touch sent a thrill all through his body. Though the actual contact was in one limb only viz. the hand, the thrill was felt in all limbs (गात्रेषु). This is quite natural. Hence गात्रेषु is to be construed with सुखम् and not with स्पृष्टस्य. कृतिनः (lucky, blessed), like धन्याः of st. 17, shows Dusyanta's innocent envy. Note in all these stanzas (15, 17, 18) Dusyanta is unconsciously paying a compliment to himself. The audience, while pitying Dusyanta for his ignorance, enjoys the compliment immensely. अङ्गात् is to be preferred to अङ्कात्, because a son is said to spring from all the body of the father. Vide p. 440 supra. For ideas similar to that in this stanza vide R. 3. 26; V. 5. 10. 11; and 'मलयाच्चन्दनं जातमतिशीतं वदन्ति वै ॥ 49 शिशोरालिङ्गनं तस्माच्चन्दनादधिकं भवेत्। न वाससां न रामाणां नापां स्पर्शस्तथाविधः ॥ 50 शिशोरालिङ्ग्यमानस्य स्पर्शः सूनोर्यथा सुखः। पुत्रस्पर्शात् सुखतरः स्पर्शो लोके न विद्यते ॥ 51' महाभारत आदिपर्व 98.

vii. 19. 1—आश्चर्यम्—When Dusyanta approached the boy to do as he was requested, the ascetic woman could observe them minutely (उभौ निर्वर्ण्य) together and was struck to see that Dusyanta's form corresponded with the boy's appearance (रूपसंवादिनी). It was also a matter of surprise to her that Sarvadamana, who was otherwise a दुर्ललित boy, became so tractable to Dusyanta, though a stranger. viii. 19. 5—प्रतिलोम lit. against the hair ; refractory; obstinate. लोमन् is changed to लोम at the end of a compound, according to 'अच् प्रत्यन्ववपूर्वात् सामलोम्नः' पा. 5. 4. 75 (एतत्पूर्वात् सामलोमान्तात् समासादच् स्यात्। प्रतिसामम्। अनुसामम्। अवसामम्। प्रतिलोमम्। अनुलोमम्। अवलोमम्। सि. कौ.). When the fact that they looked so strikingly like each other was pointed out to Dusyanta, his attraction for the boy increased and he began to fondle him (उपलालयन्). vii. 19. 8—एकः अन्वयः यस्य co-lineal.

Stanza 20 Construe:—पूर्वं ये रसाधिकेषु भवनेषु क्षितिरक्षार्थं निवासम् उशन्ति, पश्चात् तेषां नियतैकयतिव्रतानि तरुमूलानि गृहीभवन्ति। (औपच्छन्दसिक)

This is how Dusyanta accounts for the presence of a boy from his own family in the hermitage. It was just possible, he thought, that a Paurava prince (of whom he did not know) might have in his old age installed his eldest son on the throne and retired from the

charge of government and gone to reside on the Hemakūṭa. He might then have brought his little son or grandson out of affection to stay with him for some time. In ancient India kings used to retire into the forest in this way, when they had reigned sufficienty long. रसाधिकेषु abounding in pleasures. Explain अधिकाः रसाः येषु । वाहिताग्न्यादित्वात् । रसाः अधिकाः प्रधानाः येषु इति वा । रसैः भोगद्रव्यैः अधिकेषु बहुलेषु इति वा । उशन्ति is from वश् to desire, long for. नियतम् एकयतिव्रतं येषु where the sole vow of asceticism is rigidly observed. This contrasts with रसाधिकेषु. The reading नियतैकपतिव्रतानि is not good. It means that in the hermitage their sole companion is their devoted wife. This does not serve to bring out the intended contrast between their previous and present life. While formerly they enjoyed all kinds of pleasure, afterwards they rigidly observed the vow of asceticism. Some think that नियतैकपतिव्रतानि is necessary to account for the possibility of the birth of a son. But we must remember that in the Vānaprasthāśrama strict celibacy is enjoined. Though one might take one's wife to the forest (Ms.6.3), one had to observe celibacy (Ms. 6. 24). The latter stanza from Manu also shows that one should make the trees one's abode.

vii. 20. 1–आत्मगत्या by their own motion (unaided by superhuman agency). vi. 20. 8–चिन्तयिष्यति—What of actually mentioning the name of that king who abandoned his lawful wife. Nobody would even think of doing so ! It is so sinful. Observe the various steps, so cleverly managed, by which the recognition is dawning on the king. vii. 20. 9-लक्ष्यीकरोति aims at, or points to. vii. 20. 10–नामतः पृच्छामि–The idiomatic use of नामतः is to be noted. अनार्यः impolite ; not befitting a gentleman. This testifies to the king's high moral character. Note how skilfully the poet makes the ascetic woman enter at this time and relieve the king of the necessity of asking the boy's mother's name. vii. 20. 11–मृद्गो मयूरः मृन्मयूरः. The reading मृण्मयूरः is also correct. Explain it as मृड्गो मयूरः. There are two roots, मृद् and मृड्, from which the two words मृद् and मृड् in the sense of clay can be respectively derived. मृण्मयं पात्रम् is a common expression. Read 'मृद् क्षोदे । मृद्नाति । मृद्नान । मृड च । अयं सुखेऽपि । ष्टुत्वम् । मृड्णाति।' सिद्धान्तकौमुदी under क्र्यादयः. viii. 20. 12–The Prākṛta सउन्दलावण्णम् is here untranslatable in Sanskrit. It means 'the loveliness of the bird (सउन्दस्स लावण्णम्)' or 'the complexion or appearance of Śakuntalā (सउन्दलाए वण्णम् = वर्णम्).' The Tāpasī used the expression in the former, while the boy understood it in the latter sense. The result was Duṣyanta knew the boy's mother's name was Śakuntalā. सउन्दलावण्णम् in the sense in which the boy understands it also serves the purpose of drawing the attention of the audience to the changed complexion of Śakuntalā, when she would enter. What a great contrast the audience

would see ! vii. 20. 20–अपि नाम shows hope mixed with some uncertainty. 'Is it possible (I hope it is) that this occasion here, like a mirage, would not conduce to my distress ' i. e. would lead to proving what I suspect viz. that Sarvadamana is my son. प्रस्तावः (occasion, introduction, springing up of various things) refers to all those indications of the boy's ralation to him, beginning right from what the king calls the वृथास्पन्दन of his arm to the information that Sarvadamana's mother's name was Śakuntalā. All these have now almost convinced the king that the boy is his and he fondly hopes with a trembling heart that some untoward incident may not happen and prove that all this prastāva is a mirage. The reading नाममात्रप्रस्तावः is bad, as more things than 'mere name' have come forward. Besides अपि नाम is not then properly construed. It would show that the king inwardly desired that the नाममात्रप्रस्तावः should conduce to his distress ! Here again, as in some other places, the Vāṇī Vilāsa edition gives a decidedly superior reading. vii. 20. 21–अज्जुए is आनिके (Marāṭhī आत्या), a term of endearment applied even to the mother. अन्तिए is another reading. It means अन्तिके sister. 'चुल्ल्यां ज्येष्ठभगिन्यां च नाट्योक्तौ कीर्त्यतेऽन्तिका' विश्वमेदिन्यौ. रोचते—A peacock, whether living or in the form of a toy, was a favourite of Kālidāsa's boys. Kumāra Āyus in the Vikramorvaśīyam says 'यः सुप्तवान् मदङ्के शिखण्डकण्डूयनोपलब्धसुखः । तं मे जातकलापं प्रेषय मणिकण्ठकं शिखिनम् ॥' v. 13. vii. 20. 24—रक्षाकरण्डकम् amulet of protection; the guardian casket. It was a kind of locket, containing some herb with talismanic properties and was worn round the wrist as a safeguard against the dangers of evil spirits or the evil eye. The present amulet contained the herb Aparājitā (the Invincible). vii. 20. 27–मा खलु or खलु, expressive of prohibition, is used with a gerund. The former is more emphatic, as the presence of मा intensifies the emphasis. Vide p. 253 supra. vii. 20. 28—उरोनिहितहस्ते—This is a characteristic feminine attitude to express unexpected surprise. The vismaya was caused by their definite knowledge that the stranger was King Duṣyanta himself. Notice the lady now addresses him as महाराजः. Priyaṁvadā had also referred to him in this way in similar connection in i. 29. 9. vii. 20. 32–जातकर्म (natal ceremony) is the 4th of the 12 purificatory saṁskāras and the first after the child's birth. It consists in giving the infant honey and ghee out of a golden spoon after appropriate Mantras, before separating the naval string. The father usually performed it, but in his absence any one else might take his place. For a detailed description of this rite vide Pandit's note (quoted by Nandargikar) on R. 3. 18 and compare Y. 1. 11 'गर्भाधानमृतौ पुंसः सवनं स्पन्दनात् पुरा । षष्ठेऽष्टमे वा सीमन्तो मास्येते जातकर्म च'...and

Ms: 2. 29 'प्राङ्नाभिवर्धनात् पुंसो जातकर्म विधीयते। मन्त्रवत्प्राशनं चास्य हिरण्यमधुसर्पिषाम्'. vii. 20. 38–विक्रिया transformation (into a serpent). The incident of the amulet was the last and the most direct proof of the boy's recognition. The king, therefore, now hailed (अभिनन्द्ामि) the boy and embraced him. vii. 20. 43–इमं वृत्तान्तम् refers to the incident with the amulet and the arrival of Dusyanta. नियमव्यापृतायै prepares the audience to see Śakuntalā in a changed state owing to her vows. vii. 20. 49—विवादः विरुद्धो वादः contradictory statement i. e. the statement that I am not your father and that your father is Dusyanta. vii. 20. 50–एकवेणीधरा having the mass of her hair tied in a single long braid. It appears that women in ancient days used to allow their hair, tied in a single mass, to hang on their back, in separation, somewhat analogous to what they now do, when bathed overhead, to allow the hair to get dried. This was the एकवेणी as opposed to the modern orthodox way of tying the hair (which by the by seems to have descended from antiquity), which is really त्रिवेणी or पंचवेणी, as the mass is first divided into three or five sections (called पेड in Marāṭhi) before the arrangement is made. एकवेणी is not the modern बुचडा, as some imagine. For, the description of ladies in separation refers to the ekaveṇī hanging on their back down to the buttocks. The virahiṇīs also forebore the use of flowers and of decoration either for their hair or for their person and led a very simple life. एकवेणी is sometimes explained as 'a braid of hair woven once for all' *i. e.* the same braid that was last woven on the day of separation. This appears absurd. In that case the virahiṇī would be an extremely dirty woman. It is perfectly inconceivable how Śakuntalā could have allowed her braid to remain as it was, unwoven, uncombed and unwashed, for almost six or seven years. What appears to have been the custom is that on the day on which the husband departed for a journey, the lady removed all decorations from her hair and tied them in a single braid. This kind of unornamented arrangement continued till the return of the husband, who on his arrival untied the single mass and arranged the hair properly with appropriate decorations. This is the वेणीमोक्ष that is often referred to in descriptions of virahiṇīs and to which ladies in separation so eagerly look up. Vide for references and for our meaning of एकवेणी R. 14. 12; Ku. 2. 61; Me. 96, 104; रामायण अयोध्याकाण्ड 10. 9; सुन्दरकाण्ड 75. 25 'नलिनागाभया **वेण्या जघनं गतयैकया।** नीलया नीरदापाये वनराज्या महीमिव॥' and युद्धकाण्ड 33. 31; भरत नाट्यशास्त्र 21. 45, 48, 49 and 'तथा प्रोषितकान्तासु मदनाभिहतासु च। वेषो वै मलिनः कार्यः **शिरश्चाप्येकवेणिकम्॥**' 54–vii. 20. 53, 54–विकारकालेऽपि even at the time of metamorphose *i. e.* even on the occasion

when it ought to have changed its form. न मे...धेयेषु I had no hope in my good fortune; I never hoped fortune would be so favourablo to me as to bring Duṣyanta here to receive me. Note that this sentiment is so natural and so beautiful. When a person is immersed in grief and suddenly a stroke of good fortune ends the misery and brings joy, he is generally reluctant to believe as true what actually has happened.

Stanza 21 Construe :—परिधूसरे वसने वसाना, नियमक्षाममुखी, धृतैकवेणिः शुद्धशीला [या एषा] अतिनिष्करुणस्य मम दीर्घं विरहव्रतं बिभर्ति। (औपच्छन्दसिक)

This is a beautiful description of an ideal virahiṇī. The stanza is so full of prasāda that the pathetic picture of the devoted Śakuntalā at once rises before one's mind's eye. One is per force reminded of Bhavabhūti's description of Sītā in 'परिपाण्डुदुर्बलकपोलसुन्दरं दधती विलोलकबरीकमाननम्। करुणस्य मूर्तिरथवा शरीरिणी विरहव्यथेव वनमेति जानकी ॥' U. iii.4. Truly, our Śakuntalā must have appeared at this time करुणस्य मूर्तिः or शरीरिणी विरहव्यथा! परिधूसरे soiled or dusky. This was because the use of gaudy garments was forbidden in separation and also because those that she actually wore she did not much care to change so often. वसने—Hindu ladies always wear two garments, the sārī and the bodice. विरहोचितं व्रतम् विरहव्रतम्. This consisted in foregoing the decoration of person and hair, the use of unguents, gaudy articles of dress etc.and in observing certain vows.

vii. 21. 2–न खलु—It is a very great compliment to the king's soft-heartedness that he was so changed through repentance that Śakuntalā could hardly recognise him at once. vii. 21. 3–कृत...मङ्गलम् protected by the auspicious amulet. vii. 23. 6–अनुकूलपरिणामम्–The king is now in somewhat a nervous state of mind. He is afraid perhaps Śakuntalā would not recognise him and what is more would not accept him. He, therefore, begins by referring to the favourable result of his cruetly, which consists in the fact that though he repudiated her when she had come to him, she did not repudiate him when he came to her. vii. 21. 7—त्वया प्रत्यभिज्ञातम्—Note the characteristic ngārika temper of the king. Śakuntalā has not yet recognised him. At least she does not express the recognition openly. Yet the cunning king is forcing his recognition by her on her.

Stanza 22 Construe :—[हे] सुमुखि, दिष्ट्या स्मृतिभिन्नमोहतमसः मे प्रमुखे स्थितासि। उपरागान्ते रोहिणी शशिनः योगं समुपगता। (आर्या)

Śakuntalā's union with the king whose gloom of delusion (मोहतमस्) was dispelled by recollection is compared with Rohiṇī's union with the moon at the end of an eclipse (उपरागः). Rāghava explains स्मृति...

तमसः as ' whose Rāhu (' तमस्तु राहुः स्वर्भानुः ' अमरः) in the form of delusion (forgetfulness) is routed by recollection. ' Duṣyanta had before spoken of his delusion as darkness. Vide vi. 8 supra. अर्धोक्ते बाष्पकण्ठी विरमति–This is so natural. The emotion must have been too much for Śakuntalā. It should be noted that ' जयतु जयतु आर्यपुत्रः ' would not be an अर्धोक्त. Some of Foulkes ' Mss. do not read आर्यपुत्रः and we derive our reading from these Mss.

Stanza 23 Construe :—बाष्पेण जयशब्दे प्रतिषिद्धे अपि मया जितम् । यद् [यस्माद्] असंस्कारपाटलोष्ठपुटं ते मुखं दृष्टम् । (अनुष्टुभ्)

जयप्रख्यापकः शब्दः जयशब्दः । ' जयतु जयतु आर्यपुत्रः ' इति शब्दसमूहः इति यावत्. Śakuntalā wanted to greet the king with the formal expression of victory. But as her throat was choked with tears, she could utter only the words ' जयतु जयतु '. The word ' आर्यपुत्रः ' was blocked inside. असंस्कारेण पाटलम् (pale red) ओष्ठपुटं यस्य. This shows that Śakuntalā had forgone the use of colour for her lip out of affection for the king. Duṣyanta's victory lies in this that he was able to see Śakuntalā remain so devoted to him during all these long years and pine away for him in separation. And what husband does not consider himself victorious when he receives definite proof of his wife's single-handed devotion and affection for him ? It is better to explain असंस्कार as न संस्कारः यस्य तद् असंस्कारम् । तच्च पाटलोष्ठपुटं च. This would suggest two things viz. that Śakuntalā had given up all decorations for her lower lip and that it had lost its natural excessive red and had turned pale.

vii. 23. 2—भागधेयानि पृच्छ–The natural but very touching question of Sarvadamana as to who Duṣyanta was brings to Śakuntalā's mind all her previous history, commencing from her first meeting with the king. She realises what important part divinity has played in shaping the ends of her life and replies to Sarvadamana that he should appeal to his own fortunes to get an answer to his question. It was impossible for Śakuntalā to give a direct and definite reply to her son's innocent but so dreadfully touching question. She was much too overpowered by emotion, which found natural outlet in tears.

Stanza 24 Construe :—[हे] सुतनु प्रत्यादेशव्यलीकं ते हृदयाद् अपैतु । तदा मे मनसः बलवान् संमोहः किमपि आसीत् । हि प्रबलतमसां शुभेषु एवंप्रायाः वृत्तयः भवन्ति । अन्धः शिरसि क्षिप्तां स्रजमपि अहिशङ्कया धुनोति । (हरिणी)

Śakuntalā's indefinite reply to Sarvadamana's question arouses the king's fear regarding her intentions. It was impossible for him to under-

stand all that was passing in Śakuntalā's mind. He had repudiated her once. What was he to do, if she were to pay him back in the same coin? He, therefore, humbly tries to convince her that his past behaviour was due to some mighty delusion, whose nature he does not know. He requests her to remove from her mind the grief ('व्यलीकं त्वप्रियेऽनृते' अमरः) of repudiation. For he has concluded that it is still rankling in her heart from her avoiding to answer the boy directly and her tears. At the end of the stanza Duṣyanta falls at her feet. This unexpected move has its desired effect. Śakuntalā *at once* (उत्तिष्ठतु repeated shows haste) proceeds to raise him up and shows signs of conciliation. सुतनु—There is some difficulty regarding the grammatical formation of this word. सुष्ठु तनुः यस्याः सा would yield for the vocative सुतनो. On the other hand, सुष्ठु तनूः यस्याः सा gives सुतनुके, for the rule is that the affix क is added to Bahuvrīhi compounds, when the last member is a feminine noun ending in ई or ऊ, or a noun ending ऋ, according to 'नद्यृतश्च' पा. 5. 4. 153 (नद्युत्तरपदादृन्तोत्तरपदाच्च बहुव्रीहेः कप् स्यात्). Under these circumstances we should dissolve the compound in the latter way and avoid the क by having recourse to the maxim of 'समासान्तविधेरनित्यत्वम्'. For सुतनु vide V. i. 10, Māl. v. 26 and चण्डकौशिक Act i. p. 2 'अरुणनयनं सभ्रूभङ्गं दरस्फुरिताधरं सुतनु शशिनः क्लिष्टां कान्तिं करोतु तवाननम्'; also Act iii, p. 66. किमपि (somehow, unaccountably) is used adverbially. For similar use vide Me. 117; R. 2. 57; V. ii. 9. राघव takes किमपिमनसः as one word: किमपि मनः यस्य whose mind was at its lowest. एवंप्रायाः mostly of this kind.

vii. 24. 4–सुचरित...कृतम् (1) former deed which was opposed to good deed viz. an evil deed of mine in a previous birth. (2) a deed in a former birth, which obstructed the good deed. My good deeds ought really to have secured union with you. But they were obstructed by some bad deeds, which then were ripe for fruition (परिणामाभिमुख). The latter way is to be preferred. vii. 24. 5–विगतः रसः यस्मात् from whom the feeling [of love] had departed, who did not exhibit any feeling. Note that though the king had acted in a positively cruel manner towords Śakuntalā in Act v, she refers to his conduct as merely void of feeling or affection. This is due to the sensitiveness of her nature. Reference to that cruelty by actual word would have been too much for her. Therefore, she uses only a general word to suggest it. From this point of view the Madras reading तथाविधः instead विरसः would appear to be better. Further, Śakuntalā's nobility of mind and her temperament as a typically Hindu wife are shown in her not blaming the king for her rejection, but attributing it to her own misdeeds in a former birth. Vide R. 14. 62.

Stanza 25 Construe:—[हे] सुतनु, अधरं परिबाधमानः यो बाष्पबिन्दुः मोहान्मया पूर्वम् उपेक्षितः, तम् आकुटिलपक्ष्मविलग्नम् अद्य तावत् प्रमृज्य, [हे] कान्ते, विगतानुशयो भवेयम्। (वसन्ततिलका)

While Śakuntalā was saying so many words to the king in raising him up, tears again stood in her eyes. The king had once neglected her tears before. He wanted to make amends for his past disregard (उपेक्षा) by wiping them on the present occasion and as he proceeded to do this Śakuntalā saw the ring on his finger. Note the whole situation has been so beautifully arranged by the poet. अधरं परिबाधमानः does not appear to us to be quite a good description of the tear-drop. How could the drop go to the lower-lip to pain it? आकुटिल ......लग्नम् clinging to her slightly curved eye-lash. The tear had risen, but had not yet fallen down. It was clinging to the eye-lash. The reading बाष्पं for कान्ते is to be rejected, as it brings in an unnecessary repetition. The two vocatives, सुतनु and कान्ते, in one stanza are appropriate, because the king now wants to propitiate Śakuntalā and uses one word indicative of her beauty and another indicative of his affection for her. How can it be said that the same drop of tear was present at this time? The answer is that just as sorrows experienced long ago become renewed when dear relatives are seen, in the same way the tear-drop which arose at this time called up the recollection of the former occasion in the king's mind, which led him to identify the one with the other. This is Rāghava's criticism on this stanza.

vii. 25. 4–अस्माद् अङ्गुलीयोपलम्भाद्—This is rather a clumsy expression and represents a very awkward type of एकदेशी अन्वय or सापेक्ष समास. अस्माद् really qualifies अङ्गुलीय and not उपलम्भ, as it does at present. What is really meant is अस्य अङ्गुलीयस्य उपलम्भाद्. vii. 25. 6–विषमम् an evil, a bad thing. Or we may take विषमम् adverbially. 'It acted foully.' vii. 25. 7–तेन हि—The following are compared: ऋतुः and दुष्यन्तः, लता and शकुन्तला, कुसुमम् and अङ्गुलीयकम्. vii. 25. 8, 9–नास्य विश्वसिमि–This sentiment is so exceedingly beautiful, for it is so characteristically feminine. vii. 25. 12–संपादितं स्वादु फलं येन which has attained a sweet fruit. न खलु—(I hope) this account is not etc. This question of Duṣyanta is so naïve and at the same time so natural. One characteristic feature of human nature is here so cleverly revealed and the poet has done it without the least effort on his part and in the most natural way. If we have any untoward incidents connected with our domestic affairs, we are generally very careful to conceal them from our friends, who hold us in great esteem for our public life. This is the tendency which makes Duṣyanta ask that question to Mātali. The

charioteer of Indra, however, smiles at his naïvete and at the motive which has promped the question and informs him that nothing is beyond the comprehension of the great gods. But he allows him no time to brood over the information by telling him that Mārīca is prepared to give him an audience. vii. 25. 17–जिह्लेमि—Śakuntalā's bashfulness is so characteristic and looks so beautiful. It will be noticed that the Hindu girl has retained this characteristic even to this day. vii. 25. 19–अपि—Supply एतद् (= भर्त्रा सह गुरुसमीपगमनम्). एतदपि अभ्युदयकालेषु आचरितव्यम्.

Stanza 26 Construe:—अयं ते पुत्रस्य रणाशिरसि अग्रयायी, दुष्यन्त इति अभिहितः, भुवनस्य भर्ता, यस्य चापेन विनिवर्तितकर्म [सत्] तत् कोटिमत् कुलिशं मघोनः आभरणं जातम् । (वसन्ततिलका)

This is how Mārīca introduces Dusyanta to his wife Aditi. ते पुत्रस्य—Mārīca specially points this out to Aditi to create in her maternal affection and interest for Dusyanta. तत् has the sense of well-known. कोटिमत् possessed of points or edges (with which it struck the victim).

vii. 26. 1–संभाव...आकृति: his form has its majesty capable of being inferred (from it). She means to say that Dusyanta's form is such that his dignity can easily he inferred from it. vii. 26. 2–पिशुन indicative. ' पिशुनौ खलसूचकौ ' अमरः.

Stanza 27 Construe:—इदं तत् दक्षमरीचिसंभवं स्रष्टुः एकान्तरं द्वन्द्वं [किम्], यत् मुनयः द्वादशधा स्थितस्य तेजसः कारणम् आहुः, यद् भुवनत्रयस्य भर्तारं यज्ञभागेश्वरं सुषुवे, यस्मिन् आत्मभुवः परोऽपि पुरुषः भवाय आस्पदं चक्रे । (शार्दूलविक्रीडितम्)

Mātali's reply ' अथ किम् ' to this stanza shows that we must understand a काकु here and interpret the śloka as containing a question of appeal. Aditi was the daughter of Dakṣa and Mārīca the son of Marīci and both Dakṣa and Marīci were two of the mind-born sons of Brahmā. This explains how this couple was separated by one (एकान्तर) from the Creator. Note that here we had a marriage between the grand-children of Brahmā. This will not be allowed in modern days among the Hindus. Muslim law allows such marriages. But the case of divine persons is not to be tested by standards of ordinary mortals. Note ' अव्यक्तप्रभवो ब्रह्मा शाश्वतो नित्य अव्ययः । तस्मान्मरीचिः संजज्ञे दक्षश्चैव प्रजापतिः ॥ अङ्गुष्ठाद्दक्षमसृजत् चक्षुर्भ्यां च मरीचिनम् । मरीचेः कश्यपः पुत्रः दक्षस्य दुहितादितिः ॥' म. भा. आदिपर्व 63. 2. 3. Aditi as a goddess is found in the Ṛgveda, even as the mother of Indra and Varuṇa, the two most important Vedic gods. She is often invoked by Vedic seers for release from the bonds of physical suffering and moral guilt and is considered to be a personification of the idea of ' freedom from bondage ' (अ + दितिः = bondage, from दा to bind).

द्वादश...तेजसः—This refers to the 12 Ādityas or forms of the sun, representing the solar deity in the several months. The Ādityas are thus enumerated in the विष्णुपुराण 1. 15 ‘ मारीचात् कश्यपाज्जातास्तेऽदित्या दक्षकन्यया ॥ 129 तत्र विष्णुश्च शक्रश्च जज्ञाते पुनरेव हि । अर्यमा चैव धाता च त्वष्टा पूषा तथैव च ॥ 130 विवस्वान् सविता चैव मित्रो वरुण एव च । अंशो भगश्चादितिजा आदित्या द्वादश स्मृताः ॥ 131 ’; also महाभारत आदिपर्व 66.14–16. Though Viṣṇu and Indra are included among these Ādityas, their special mention in the other lines of the stanza need not cause any concern. Their form as Āditya may be looked upon as different from their ordinary or specially mentioned forms viz. यज्ञभागेश्वर and वामन. Rāghava explains द्वादशधा in the alternative as ‘ the twelve digits of the sun,’ which he enumerates in ‘ तपिनी तापिनी धूम्रा मरीचिर्ज्वालिनी रुचिः । सुषुम्ना भोगदा विश्वा बोधिनी धारिणी क्षमा । कभाद्या वसुधा सौर्या ठण्डन्ता द्वादशेरिताः ॥’. यज्ञे भागः येषां ते यज्ञभागाः the gods. Their lord is Indra. आत्मभूः in Brahmā and आत्मभुवोऽपि परः (superior even to Brahmā) is Viṣṇu, who is also called परः पुरुषः or पुरुषोत्तमः. This would go to show Kālidāsa's partiality towards Viṣṇu. The reference is to the Dwarf incarnation of the Lord, when he allowed himself to be born of Aditi and Kaśyapa. In this avatāra Viṣṇu is called Upendra (Indra's younger brother). Vide भागवतपुराण 7. 3. 42, where Kṛṣṇa says to Vasudeva and Devakī ‘ तयोर्वां पुनरेवाहमदित्यामास कश्यपात् । उपेन्द्र इति विख्यातो वामनत्वाच्च वामनः ॥ ’; also रामायण आदिकाण्ड 29. 16, 17 where Kaśyapa chooses a boon ‘ पुत्रत्वं गच्छ भगवन् अदित्या मम चानघ ॥ भ्राता भव यवीयांस्त्वं शक्रस्यासुरसूदन ॥ ’; Śi. 16. 70. The reading आत्मभव (self-born) is better from the point of view of the virodha or contrast between that word and भवाय (R). But आत्मभुवोऽपि परः also equally serves to exalt the greatness of the couple from which the great God was born.

Stanza 28 Construe :—भर्ता आखण्डलसमः, सुतः जयन्तप्रतिमः, ते अन्या आशीः न योग्या, पौलोमीसदृशी भव । (अनुष्टुभ्)

Ākhaṇḍala as an epithet of Indra has reference to his Vedic activity of breaking the cities or fortresses of his demon-enemies with his thunderbolt. पौलोमी is Śacī, wife of Indra. She was the daughter of a demon, named Puloman, whom Indra killed in battle. Note ‘ कृत्वा संबन्धकं चापि विश्वसेत् शत्रुणा न हि । पुलोमानं जघानाजौ जामाता सन् शतक्रतुः ॥ ’ हरिवंश 20. 133. To Kaśyapa Duṣyanta with his wife and son appears to be a fitting prototype of Indra with Śacī and Jayanta. The blessing further indicates eternal freedom from widowhood (अखण्डसौभाग्य), for that is the characteristic of Śacī (R). Her worship is enjoined in the beginning of a marriage with a view to secure अवैधव्य to the bride. Mythology represents that Śacī, like Tennyson's Brook, goes

on for ever, though Indras may come and Indras may go. A man who performs a hundred sacrifices on earth obtains the position of Indra in heaven. Read 'निष्प्रत्यूहं क्रतुशतं यः कश्चित् कुरुतेऽवनौ। जितेन्द्रियोऽमरावत्यां स प्राप्नोति पुलोमजाम्' काशीखण्ड 10.

vii. 28. 2-भर्तुरभिमता—This is a charateristic blessing from Aditi. A woman prizes the husband's अभिमतत्व more than anything else. This was again specially significant in view of the events in Śakuntalā's life.

Stanza 29 Construe :—दिष्ट्या साध्वी शकुन्तला, इदं सदपत्यं, भवान्—श्रद्धा, वित्तं विधिः चेति—त्रितयं समागतम्। (अनुष्टुभ्)

It was quite characteristic and appropriate that Mārīca, always engaged in the performance of the sacrifices as he was, should have been reminded of that group of three, Faith, Fortune and Performance, which is so important in the Karmakāṇḍa, when he beheld before him Śakuntalā, Sarvadamana and Duṣyanta. Kālidāsa has used elsewhere the abstract metaphor of Śraddhā and Vidhi. Vide R. 2. 16. These indirect references go to prove that Kālidāsa must have lived in days when sacrifices were the order of the day and Karmakāṇḍa was held in great reverence, long before philosophers like Śaṅkarācārya arose and established the dominance of jnāna over karma.

vii. 29. 1-भगवन्—Note 'देवानामपि ये देवा महात्मानो महर्षयः। भगवन् इति ते वाच्या यास्तेषां योषितस्तथा॥' भरतः.

Stanza 30 Construe :—पूर्वं कुसुमम् उदेति ततः फलम्, प्राक् घनोदयः तदनन्तरं पयः। अयं निमित्तनैमित्तकयोः क्रमः। संपदः तव प्रसादस्य तु पुरः। (वंशस्थविल)

Ordinarily Mārīca's favour should have secured to Duṣyanta the fulfilment of his heart's longing viz. union with his wife and child. But the fulfilment came first and then arrived the favour viz. audience with the great sage. Here, therefore, was an inversion of the order (क्रमः) of cause and effect (निमित्तं च नैमित्तिकं च). Therefore, Mārīca's favour is unprecedented (अपूर्व). The first two lines give examples of the usual krama of cause and effect. अपूर्वः may either be (1) unprecedented in the sense of being extraordinary or (2) one which did not precede prosperity, as it ought to have done from the usual relation of cause and effect. The first is preferable.

vii. 30. 1—विधातारः the Ordainers. Mātali points out to Duṣyanta that the standard of common beings is not to be applied to the great ones who have the power of controlling the destinies of men and

women. vii. 30. 2, 3—कस्यचित् कालस्य after a short time. Note the use of the genitive for the instrumental. vii. 30. 4–युष्मत्सगोत्रस्य–समानं गोत्रमस्य इति सगोत्रः, युष्माभिः सगोत्रः तस्य. सगोत्र literally means having the same gotra as another. Then metaphorically the word came to mean a kinsman or a relation in general. युष्मत्सगोत्र, therefore, means who is a relation or kinsman of yours. कण्वस्य अपराद्धोऽस्मि--The genitive is used for the locative.

Stanza 31 Construe :—यथा समक्षरूपे गजो न इति, अपक्रामति तस्मिन् संशयः स्यात्, पदानि दृष्ट्वा तु प्रतीतिः भवेत्, तथाविधः मे मनसः विकारः [अस्ति] । (उपजाति)

The king here beautifully describes the change that came over his mind in the matter of Śakuntalā. The second line refers to what he felt when Śakuntalā was gone (v. 47) and the footsteps are the ring.

vii. 31. 1–The reading अपचार for अपराध is the same as कामचार in R. 14. 62. vii. 31. 4—अप्सर...वतरणात् (1) from the ford of the Apsarastīrtha. (2) after or in consequence of her descent to the Apsarastīrtha. प्रत्यक्षवैक्लव्याम् (1) whose grief was quite visible, who bore visible signs of grief; (2) whose grief Menakā saw with her own eyes. vii. 31. 8—दिष्ट्या—This speech of Śakuntalā is exceedingly important from the dramatic point of view. This was necessary to make the union between the two complete and permanent. Vide remarks at the end of these Notes. vii 31. 11–विदितार्थासि you have known the facts. Mārīca was a clever man. He knew the hearts of men and women. This speech of his is specially intended to remove from Śakuntalā's mind any tinge of ill-feeling towards her husband, if at all there be any such lurking still.

Stanza 32 Construe :—शापात् भर्तरि स्मृतिरोधरूक्षे [सति, त्वं] प्रतिहता असि । भर्तरि अपेततमसि [तु सति] तवैव प्रभुता । मलोपहतप्रसादे दर्पणतले छाया न मूर्च्छति । शुद्धे तु [सा] सुलभावकाशा [भवति] । (वसन्ततिलका)

Mārīca here boldly proclaims the ideal of Hindu marriage. The wife is the real master of the husband. By her virtues and her behaviour she must so capture her husband as to make him her slave inspite of all the authority that apparently is given to him over her. The illustration in the 2nd half is very vivid. भर्तरि is to be construed with स्मृतिरोधरूक्षे and अपेततमसि by what is known as the काकाक्षिन्याय or the देहलीदीपन्याय. Duṣyanta has more than once spoken of his delusion as tamas. प्रसादः brightness, polish. In ancient days mirrors were made by polishing pieces of metal such as iron etc. मूर्च्छति takes effect.

Stanza 33 Construe :—अनुद्घातस्तिमितगतिना रथेन तीर्णजलधिः अयं सप्तद्वीपां वसुधां पुरा जयति। सत्त्वानां प्रसभदमनात् इह अयं सर्वदमनः [इति ख्यातः]। लोकस्य भरणात् पुनः भरत इति आख्यां यास्यति। (शिखरिणी)

Mārīca is here foreshadowing, with his divine vision and in an authoritative way, the future greatness of the would-be emperor (भावी चक्रवर्ती) Sarvadamana. न उद्घातः यस्य, अत एव स्तिमिता गतिः यस्य whose motion will be steady owing to the absence of jolting. Compare R. 2. 72; Śi. 12. 2. This signifies the almost superhuman power of the monarch, for it amounts to saying that the chariot did not touch the earth while travelling. This is shown by the fact that Sarvadamana was to cross the ocean in his chariot. Many ancient kings possessed the power of moving in their car in the air and on water. Vide R. 5. 27. सप्तद्वीपाम्—The number of these dvīpas or divisions of the earth varies according to different authorities, being four, seven, nine or eighteen, all situated round the mountain Meru, like the petals of a lotus and each separated from the other by a distinct ocean. Jambudvīpa in which Bharatavarṣa or India is included is at the centre of all these dvīpas. Vide विष्णुपुराण 2. 2. 5, 6; R. 6. 38; N. 1. 5; and व्यासभाष्य on योगसूत्र 3. 25. पुरा जयति=नूनं जेष्यति. यावत् and पुरा, when used with the present, give to it the sense of the future and themselves mean 'verily' 'certainly', according to 'यावत्पुरानिपातयोर्लट्' पा. 3. 3.4. (यावद् भुङ्क्ते। पुरा भुङ्क्ते। निपातावेतौ निश्चयं द्योतयतः). सर्वदमनः—The Mahābhārata also says that Śakuntalā's son was called so, because he tamed all animals, but speaks of Bharata as the name which was given him by Duṣyanta on the recommendation of the gods, when he accepted Śakuntalā. Read आदिपर्व 95 'ततोऽस्य नाम चक्रुस्ते कण्वाश्रमनिवासिनः। कण्वेन सहिताःऽसर्वे दृष्ट्वा कर्मातिमानुषम्॥ 32अस्त्वयं सर्वदमनः सर्वं हि दमयत्यसौ। स सर्वदमनो नाम कुमारः समपद्यत॥ 33'; 'भर्तव्योऽयं त्वया यस्मादस्माकं वचनादपि। तस्माद्भवत्वयं नाम्ना भरतो नाम ते सुतः॥ 11...शकुन्तलां तदा राजा शास्त्रोक्तेनैव कर्मणा। ततोऽग्रमहिषीं कृत्वा सर्वाभरणभूषिताम्॥37...दौष्यन्तिं च ततो राजा पुत्रं शाकुन्तलं तदा॥ 38 भरतं नामतः कृत्वा यौवराज्येऽभ्यषेचयत्।...39' अ 100. It may be noted that it is this son of Duṣyanta and Śakuntalā after whom we are called Bhāratas. Read 'दुष्यन्तस्य तु दायादो भरतो नाम वीर्यवान्। स सर्वदमनो नाम नागायुतबलो महान्॥ 9 चक्रवर्ती सुतो जज्ञे दुष्यन्तस्य महात्मनः। शकुन्तलायां भरतो यस्य नाम्ना स्म भारताः॥ 10' हरिवंश 1. 32.

vii 33. 4—श्रुतविस्तरः who has heard the details. vii. 33. 7–मनोरथः खलु–How natural it was that Śakuntalā should desire that her father and others in his hermitage should be made aware of the fulfilment of her desires (मनोरथसंपत्तिः). vii. 33. 8–तपःप्रभावात्—This accounts for Kāśyapa's silence during all these years. **When the party that he had sent to**

Hastināpura returned and reported to him what had happened, he must have seen with his divine sight the curse of Durvāsas and Śakuntalā's departure to the Hemakūṭa in her mother's hands. vii. 33. 9–मामनभिक्रुद्धः—क्रुध् and द्रुह्, when preceded by a preposition, govern the accusative instead of the usual dative, according to ' क्रुधद्रुहोरुपसृष्टयोः कर्म ' पा. 1. 4. 38 (उपसृष्टयोरनयोर्यं प्रति कोपस्तत् कारकं कर्मसंज्ञं स्यात्). The reading अनतिक्रुद्धः is not good. Because Duṣyanta had no reason to believe that Kāśyapa had grown even a little angry. In fact the sage must not have become angry at all, as he would have seen that Duṣyanta was quite innocent. vii. 33. 10–प्रष्टव्यः we have to ask him his priya i. e. report this matter to him and inquire whether he likes it or not. The use of प्रच्छ् in this connection is idiomatic vii. 33. 18–प्रतिष्ठस्व–स्था takes Ātmanepada when preceded by सम्, अव, प्र and वि, according to ' समवप्रविभ्यः स्थः ' पा. 1. 3. 22.

Stanza 34 Construe :—बिडौजाः तव प्रजासु प्राज्यवृष्टिः भवतु । विततयज्ञः त्वमपि स्वर्गिणः प्रीणयस्व । एवम् उभयलोकानुग्रहश्लाघनीयैः अन्योन्यकृत्यैः युगशतपरिवर्तान् नयथः । (मालिनी)

In this stanza Sage Mārīca, a man who has by his austerities and his eminence risen above all considerations, either of the earth or of heaven, who is interested neither in this nor in that world and who hence has as it were taken his residence in the mid-region, declares one great truth viz. the interdependence of earth and heaven. The Duṣyanta and Indra of this stanza stand not for two particular individuals of those names, but for earthly and heavenly beings in general as is clearly indicated by the fact that Mārīca asks them to pass rounds (परिवर्तः) of hundreds of ages by mutually beneficial actions. Otherwise युगशतपरिवर्तान् would be a grossly absurd exaggeration even in a blessing. What Kaśyapa means to say is that both the worlds should try to help each other and thus pass hundreds and thousands of years in happiness. If there is abundance of rain, people on earth become happy and they perform sacrifices by which the celestials are pleased. Thus their actions become laudable (श्लाघनीय) on account of favours (अनुग्रहः) conferred on both the worlds. बिडौजाः is Indra. The word is thus explained (1) विडति–विड् भेदने to pierce or rout the enemies—इति विडं भेदकम् ओजः यस्य. (2) विट्सु मनुष्येषु प्रजासु वा ओजः यस्य. (3) वेवेष्टि इति विट् व्यापकम् (from विष् to pervade), विट् ओजः यस्य. The last two really yield विडोजाः, which by पृषोदरादित्वात् is changed into विडौजाः. Then वबयोरभेदः gives बिडौजाः in all the three cases. Some however think that बिडोजाः is also the word for Indra. प्राज्या विपुला वृष्टिः यस्मात् who sends down abundant rain. In his transformation from Vedic

to Purāṇic times Indra has kept his characteristic of sending rain. उभयलोका०-For similar idea compare 'त्वत्कार्यं वासवः कुर्यात् त्वं च तस्येष्टमाचरेः। सूर्यः समेधयत्यग्निमाग्निः सूर्यं च तेजसा' V. v. 23; R. 1. 26: 4. 16; and गीता 3. 11. It should be noted that both in this stanza and in one from the Vikramorvaśīyam, which is just quoted, Indra is first expected to perform his duty. This contains an important principle of life. Between the high and the low, the parents and children, the rulers and the ruled, it is the high who must first do their duty and deserve respect from the low. The low certainly must do theirs, but the high, being the more responsible and advanced, must lead the way in their mutual beneficial activities. युग is an age of the world. There are four such yugas, कृत or सत्य, त्रेता, द्वापर and कलि. They represent a descending order of moral greatness and Kali, wherein we are at present, is the worst and the shortest of them all.

vii. 34. 1—भरतवाक्यम् (भरतानां वाक्यम्) is the stanza, which is uttered by all the actors. The drama is now over. The assumption of various characters now falls off. The actors all assemble on the stage and together utter this stanza, somewhat in the manner of a chorus. This practice is found even now on the modern Marāṭhī stage. Such Bharatavākyas generally contain an expression of good wishes which the poet wants to convey to the audience through the characters. Rāghava points out the word bharata is used instead of naṭa, because no naṭa is supposed to speak after the Prastāvanā. For भरत in the sense of an actor vide 'भवभूतिर्नाम कविः निसर्गसौहृदेन भरतेषु वर्तमानः' Māl. 1. भरतवाक्यम् is explained by some as a stanza in honour of Bharata, the reputed founder of the science of music and dramaturgy. This is incorrect. भरतवाक्यम् is again printed by some as a part of the king's speech. This is wrong. भरतवाक्यम् is just a stage-direction.

***Stanza* 35** Construe :—पार्थिवः प्रकृतिहिताय प्रवर्तताम्। श्रुतमहतां सरस्वती महीयताम्। परिगतशक्तिः आत्मभूः नीललोहितः ममापि च पुनर्भवं क्षपयतु। (रुचिरा)

This stanza contains the last desires of the poet's heart. He begins by wishing well for all his fellow beings. He then thinks of the particular class to which he belongs himself viz. the eminent in learning (श्रुतमहत्). He wishes that people should listen to the words of such men. If kings strove for the welfare of their subjects and the subjects followed the words of the eminently learned, happiness would reign in the world. The poet then looks to himself. It appears to him he has fulfilled his life's mission. He has come to the end of his literary career. He finds there is nothing else for him to do, nothing in this world to achieve. He is reminded of rebirth, wherein

perhaps he may have something to do. But as a devout Hindu he prays to his favourite god that he may be spared birth again (पुनर्भवः) (R). महीयताम् be honoured. परिगतशक्तिः whose power is all-encompassing, everywhere diffused. Vide i. 1. It is significant to note though he names Śiva in his individual character (नीललोहितः), he describes him in terms of the Highest Brahman. नीललोहितः, as an epithet of Śiva, is explained as dark or blue in his throat (compare नीलकण्ठः), because he has kept there the deadly poison Hālāhala, and red in his matted hair; or कण्ठे आत्मभागे नीलः, इतरार्धे देवीभागे लोहितः। or 'नीलं येन ममाङ्गं तु रसाक्तं लोहितं त्विषा। नीललोहित इत्येव ततोऽहं परिकीर्तितः' (स्कन्दपुराण)

The Śākuntala contains two unions between the hero and the heroine. The first takes place in the third Act in the romantic Vetasa bower on the Mālinī, where there is nobody to disturb the privacy of the lovers. The second occurs in the holy hermitage of the divine sage Mārīca on the mountain Hemakūṭa, far removed from the hurly-burly of mortal life, where all the most excellent opportunities for enjoyments are sorely neglected. The first is the union of the flesh, the second the comingling of souls. In the case of the first, one young, beautiful, blooming forest girl, endowed with all the charms and luxuriance of youth, attracts a smart, dignified-looking, majestic gentleman from the city, who also proves no less attractive to her. In the case of the second, a repentant sinner, purged of his sins by ceaseless sorrow and sanctified by association with heavenly beings, is united with his wife, who has grown emaciated owing to rigorous vows of asceticism and whose luxuriant shining beauty is transformed into the serene majesty of a hermit. In the Vetasa bower Duṣyanta meets with a blossoming bud, whose fragrance is not yet revealed, a young girl, who scarcely has an idea of what marriage means, for she is as yet unknown to love. On the Hemakūṭa he stands face to face with a full blown flower, that has rendered all that mountain replete with its sweet odour, a matron, who possesses all the dignity of motherhood, the true purpose of a woman's life. In the bower on the Mālinī Duṣyanta desires, with all the chivalry of a gallant lover, to fan his enchanting beloved and shampoo her lotus-red feet, as she lies there on a bed of flowers with lotus-leaves covering her bosom and a lotus-stalk encircling her hand, the lascivious beauty of her person fully exposed to his view. On the Hemakūṭa a goddess dressed in dusky garments, her hair hanging loosely un-cared for on her back and her fair face emaciated with vows, stands before the king and he cannot but prostrate himself before her. At the time of the first union the sage Kāśyapa is away

and is not likely to return for months together and the parties in their heart feel an anxious concern as to how he will view their action. But the gods themselves are interested in the second union, which is witnessed and congratulated upon by the king of gods' representative and blessed by the father and mother of the entire mortal and immortal creation. On the first occasion it is a mere chance that throws the sage's charming daughter on the king's way, when he has been out hunting, but the second time he pays a terrible price for her sight, for he has to pass days and days together in the most excruciating mental agony before he sees her on the Hemakūṭa. The first union was by its very nature bound to be transitory, as can be judged from Haṁsapadikā's song, while the second was by its very nature again permanent; for, apart from the inner spiritual considerations, it is easy to see that what is easily obtained is as easily lost and what comes after long anxious expectations and strenuous striving is much prized and permanent.

It will thus be seen that the union that takes place in this Act is in every way different from the previous one in Act iii and a special kind of preparation was necessary for this. We have seen Duṣyanta's preparation in the previous Act and Śakuntalā's we know has begun long ago. The poet does not give us a glimpse into the life that Śakuntalā led in separation, but we can easily see that it must have been a terrible experience for her. But what has she done to deserve all these sufferings? We are now in a position to answer this question. The great problem that Kālidāsa set before him in writing this drama was to trace the development of earthly love into heavenly love, of love that is self-centred into love that is universal. Śakuntalā's love in the first four Acts was a love purely earthly and self-centred to a degree. She was so engulfed in its limited character that she was conscious of nobody else in the world except her lover. Her thoughts were centred on Duṣyanta and her whole life consisted of him. In her absorption she could not take note of even such a great personage as Durvāsas. And her punishment was instantaneous and terrible. To pass six or seven long years with single-handed devotion to her lord, who, she had every reason to believe, did not deserve it and with a full consciousness that she had been unjustly wronged, must have proved terribly trying, indeed. But these trials were necessary to purge her love of its earthly elements and to make it divine and to raise herself to the dignity of a goddess before whom the erstwhile repudiator must humbly prostrate and to establish her

unquestioned superiority (प्रभुता) over her husband, even when he too is changed and has reached a higher level.

Kālidāsa's uncommon skill is shown in his refusing to send Śakuntalā back to her father's hermitage for this spiritual preparation. The father's roof is not the proper place for a discarded wife to go to. Her stay there under such circumstances becomes unbearable. A change of scene and surroundings was necessary for Śakuntalā. The old familiar grove of Kāśyapa, her two loving friends and her numerous 'kinsmen of forest residence', trees, creepers and deer, would certainly have welcomed her and sympathised and wept with her in her grief. But they would not have been useful in the elevation of her love from earth to heaven. On the contrary they perhaps would have chained her down to earth and even if restoration had taken place under these circumstances, after the ring was found, Śakuntalā would have been no better than probably a more fortunate Haṁsapadikā. But that was not what the poet aimed at. For his purpose absolute purging of Śakuntalā's soul was necessary and no better place for this could be found than the serene hermitage of the parents of the gods, where the trees were reared by the mother of Indra herself.

This spiritual union between Duṣyanta and Śakuntalā forms the central theme and purpose of the seventh Act. As an important step to it the poet introduces the scene between Duṣyanta and Sarvadamana. This scene is one of the most appealing in the whole range of Sanskrit dramatic literature and the poet has touched here many a delicate chord of human nature. A compliment was once paid to Shakespeare by a high critical authority that his children speak like children and the same compliment is due to Kālidāsa in this scene. Though possessed of un-boylike strength, the boy Sarvadamana is so much like any other boy of the world that he fails not in appealing to every reader. The father's affection for his son has been depicted with rare skill and insight. We have already seen how st. vii. 17 enraptured Chézy. The various steps by which the recognition of Sarvadamana is brought home to Duṣyanta find a parallel in Bhavabhūti's Uttararāmacarita, where a similar situation is arranged between Rāma and his two sons Lava and Kuśa. Though differing in certain details necessitated by the difference in the circumstances of the two cases, the comparison is both instructive and important. Bhavabhūti evidently had Kālidāsa's Śākuntala Act vii before him, when he wrote the sixth Act of his Uttararāmacarita. But in handling

a similar situation it is easy to see that the great master of pathos cannot rise to the level of Kālidāsa's art of plot-construction.

Another important scene in the seventh Act is the one in which the curse of Durvāsas was made known to Duṣyanta and Śakuntalā. This scene was necessary for the complete and permanent blending of the two souls. Duṣyanta, indeed, had repented and suffered terribly. He explained to Śakuntalā that a mighty unaccountable delusion had possessed his mind when he repudiated her and he prostrated himself at her feet. Śakuntalā in the nobility of her mind and her true Āryan devotedness to her husband, even when she knew he had wronged her grievously, forgave him. But what guarantee had she that the mighty delusion might not come over her husband again in an equally unaccountable manner? This fear would always haunt her and the consciousness that once at least Duṣyanta had proved treacherous to her would also rankle in her mind, though it would not in any way affect her devotion to him. Duṣyanta also would not feel quite at home in the presence of his virtuous wife, doubly proved to be so now owing to her devoted observance of the vow of chastity in the long separation, because the thought that he had unduly neglected such a paragon of virtue would always trouble him. In order to quiet the minds of both these purified lovers the knowledge of the curse was an absolute necessity.

One fact in this connection generally escapes notice and it is this that the curse is made known to Sakuntalā after she is completely reconciled to the king. What is the significance of this? Would it not have been more just to Śakuntalā, if she had been informed of the curse before she met Duṣyanta? For, then, she would have been able to see him with a freer mind, unburdened with the consciousness of having suffered an unjust, wilful and unmerited wrong. To this the answer is that this view is not correct. The poet has two important motives in imparting to Śakuntalā the knowledge of the curse after the reconciliation. First, he wants to exalt her character by depicting her to be ready to forgive her husband, even when she is not completely satisfied with his innocence. Secondly, he wants to show that her love has developed into the spiritual, which does not take the past into consideration, but is ever ready to forgive the repentant sinner. If she had been made aware of the curse before, her second union would have looked earthly and her rigorous penance during all those long sorrowful years would have served no great purpose. For, with the assurance of Duṣyanta's innocence,

which the knowledge of the curse would have conveyed to her, she would have appeared to have been moved to the reconciliation by a kind of selfish motive. 'He discarded me under the influence of the curse. He is innocent in the matter of my repudiation. He is really good and affectionate at heart and is not likely to treat me in the same way again. Why should I not accept him?' Such would have been her reasoning then. As the scene stands at present she says to herself: 'He has sinned no doubt, but has repented and suffered terribly in consequence. A repentant sinner always deserves compassion. I must accept him.' While in the first the idea of self is prominent and an anxiety to secure one's own happiness is observed, the second takes no account of self, but looks to the sufferings and consequent elevation of the sinner alone. The first is the reasoning of an ordinary woman of the world, the second that of a goddess. The arrangement of this scene thus amply demonstrates Kālidāsa's rare poetic skill and insight. We already have had occasion to remark that if Śakuntalā had known the curse of Durvāsas in her separation, half the charm of her character would have vanished. That is why the poet keeps her in ignorance of it till the last moment.

In the seventh Act of his Uttararāmacarita Bhavabhūti also brings about a union between Rāma and Sītā after their separation in Act i, and the way in which these two masters of Sanskrit drama handle a somewhat similar theme is worthy of comparison. We here want to refer only to the final event. The circumstances attending the abandonment of Sītā are quite different from those in the case of Śakuntalā. Rāma is perfectly conscious of Sītā's innocence, but has no courage to act according to his conscience and assert it against the wishes of his people, which, put in dignified language, means that he places his public duty over his private obligation. Bhavabhūti does not trouble himself with the development of earthly love into divine love, but his problem is how to terminate this unnatural separation, which for all practical purposes appears endless, consistently with Rāma's scrupulous regard for his duties as king, the most important of which is to please his people. Rāma was always ready to take Sītā back, if he could do so without offending his subjects and Sītā's mind was made quite clear towards Rāma by the incidents described in the third Act. But the question of getting over the extraneous factor of public will, which had caused the separation and which stood as the impediment to their union was as unsolved as ever. Bhavabhūti, therefore, had to make an appeal to the people on behalf of his Sītā and the populace, severely repri-

manded by the divine Arundhatī, at last consented to the reunion of Rāma and his unjustly discarded consort.

As we turn the last page of the Uttararāmacarita we do not, however, feel quite the same kind of relief that we do when we close the Śākuntala. For, we know that the union between Rāma and Sītā is based on an external factor viz. the consent of the people. They are now reprimanded by Arundhatī and they bow down to Sītā. But there is no knowing when they will change their mind, for the will of the populace is as fickle as the tide of the sea. And we feel sure that if they again began to murmur about Sītā's virtue, Rāma with his readiness to sacrifice everything for their pleasure would not hesitate to abandon her again. Thus, the weak point in the union of the Uttararāmacarita lies in the fact that it is ultimately based on an external factor. It might be that this was inevitable in the circumstances of the case. But still the fact is there that this was so. The union of Duṣyanta and Śakuntalā on the other hand is based on their mutual love, purged of all material considerations, and when we witness it, we feel confident that it would be attended by uninterrupted bliss.

APPENDIX—A

DEFINITIONS OF SOME DRAMATIC TERMS

नान्दी—generally consists of a benedictory stanza or stanzas in praise of some favourite deity or deities, with which a play in Sanskrit begins. Technically it forms one of 22 parts, such as Pratyāhāra, Avataraṇa etc., that constitute the the Pūrvaraṅga. This latter is an elaborate religious ceremony which, according to Bharata, it is necessary to go through before a play commences. For interesting details vide Bharata's Nāṭyaśāstra Adhyāya 5 called Pūrvaraṅgavidhāna. Later authorities left it to the dramatist's option to go through all the items of the Pūrvaraṅga or not. But the Nāndī was compulsory. The words अलमतिविस्तरेण, which occur in certain dramas after the Nāndī stanzas are uttered, even when there has been no vistara (prolixity) in these stanzas, refer to the other parts of the Pūrvaraṅga.

यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति **पूर्वरङ्गः** स उच्यते ॥ 22

प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि ।
तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ 23

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्**दीति** संज्ञिता ॥ 24

मङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ 25 साहित्यदर्पण 6

नान्दीं कृता मया पूर्वमाशीर्वचनसंयुता ।
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता ॥ नाट्यशास्त्र 1. 23

सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
नान्दी पदैर्द्वादशभिरष्टाभिर्वाप्यलंकृताम् ॥ Ibid 5. 98.

प्रशस्तपदविन्यासा चन्द्रसंकीर्तनान्विता ।
आशीर्वादपरा **नान्दी** योज्येयं मङ्गलान्विता ॥
काचिद् द्वादशपदा **नान्दी** काचिदष्टपदा तथा ।
सूत्रधारः पठेदेनां मध्यमं स्वरमाश्रितः ॥
चन्द्रसंकीर्तनं यत्र तदधीनो रसो मतः ।
प्रीते चन्द्रमसि स्फीता रसश्रीरिति भातुकिः ॥ संगीतसर्वस्वे

This is explained as नन्दन्ति देवताः अस्याम्, नन्दिरानन्दः तस्याः इयं नान्दी, or नन्दयति देवतादीन् इति.

सूत्रधारः—नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे **सूत्रधारो** निगद्यते ॥
आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः ।
रङ्गप्रसाधनप्रौढः **सूत्रधार** इहोदितः ॥
नाट्यस्य यदनुष्ठानं तत् सूत्रं स्यात् सबीजकम् ।
रङ्गदैवतपूजाकृत् **सूत्रधार** उदीरितः ॥
वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।
रङ्गभूमिं समासाद्य **सूत्रधारः** स उच्यते ॥

प्रस्तावना or—नटी विदूषको वापि पारिपार्श्वक एव वा ।
आमुखम् सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ 31
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना **प्रस्तावना**पि सा ॥ 32

The dramatic Prastāvanā is of five kinds:

उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते **पञ्च** प्रस्तावनाभिदः ॥ 33

The Prastāvanā of the Śākuntala is of the Avalagita type, which is thus defined :

यत्रैकत्र समावेशात् कार्यमन्यत् प्रसाध्यते ।
प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥ 38 साहित्यदर्पण 6

नेपथ्यम्—कुशीलवकुटुम्बस्य स्थलं **नेपथ्य**मुच्यते

विष्कम्भकः and प्रवेशकः—The plot of a drama is divided into two parts, one that has to be suggested and the other which is to be seen or heard. The former is suggested by five kinds of Preludes or Interludes viz. विष्कम्भ or विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक.

द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।
सूच्यमेव भवेत् किंचिद् दृश्यश्रव्यमथापरम् ॥ 56
नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥ 57
अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥ 58 दशरूपक

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु **विष्कम्भ** आदावङ्कस्य दर्शितः ॥ 59
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥ 56
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6

A Viṣkambhaka or Prelude may specifically be differentiated from a Praveśaka or Interlude as follows: (1) A Viṣkambhaka is of two kinds, śuddha (pure) and saṅkīrṇa (mixed). In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of nīca (low) and second-rate characters. No such distinction is possible in a Praveśaka, as only low characters take part therein. (2) A Viṣkambhaka may be either in Sanskrit (as in śuddha), or in Sanskrit and Prākṛta (as in miśra). A Praveśaka is always in Prākṛta. (3) A Viṣkambhaka comes at the beginning of an Act *i. e.* may stand at the beginning of even the first Act. A Praveśaka has to be between two Acts and hence cannot come at the beginning of the first Act.

नाट्योक्तयः or Stage-directions—The dramatic plot is again divided into three kinds according as it is meant to be heard by all the characters (sarvaśrāvya), or by some particular characters only (niyataśrāvya), or by none at all (aśrāvya). The sarvaśrāvya is prakāśa, the niyataśrāvya is either janāntika or apavārita and the aśrāvya is svagata. The difference between janāntika and apavārita lies in the particular gesticulations that accompany them.

प्रकाशम् and—नाट्यधर्ममपेक्ष्यैतत् पुनर्वस्तु त्रिधेष्यते ॥ 63
सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

स्वगतम्—सर्वश्राव्यं **प्रकाशं** स्याद् अश्राव्यं **स्वगतं** मतम् ॥ 64

जनान्तिकम्—त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् ॥ 65
अन्योन्यामन्त्रणं यत् स्यात् जनान्ते **तज्जनान्तिकम्** । ... 66 दशरूपक 1

अपवारितम्—......तद् भवेदंपवारितम् ।
रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ॥ साहित्यदर्पण 6. 138

आकाशभाषितम् or—किं ब्रवीषीत्येवमादि विना पात्रं ब्रवीति यद् ।
श्रुत्वेवानुक्तमप्येकस्तत् स्यादाकाशभाषितम् ॥ दशरूपक 1. 67

आकाशे—दूरस्थाभाषणं यत् स्यादशरीरनिवेदनम् ।
परोक्षान्तरितं वाक्यं **तदाकाशे** निगद्यते ॥ भरत

It should be remembered that आकाशे is of two kinds. The first is illustrated in iii. 1. 2 and the second is found in iv. 10. 1 of our play. The above definition from the Daśarūpaka and दूरस्थाभाषणम् from Bharata's definition are applicable to the first variety of आकाशे, for

which see also pp. 311-312 above. The second आकाशे is defined by Bharata's 'अशरीरनिवेदनम्। परोक्षान्तरितं वाक्यम्' It consists of the utterance of an incorporeal voice i. e. the utterance of some superhuman beings, such as the wood-land deities, in the present case, who remain invisible. While the first serves the purpose of avoiding the unnecessary introduction of a new character, in the second the speaker being superhuman cannot be introduced at all.

विदूषकः—कुसुमवसन्ताद्यभिधः कर्मवपुर्वेशभाषाद्यैः।
हास्यकरः कलहरतिर्विदूषकः स्यात् स्वकर्मज्ञः (स्वकर्म भोजनादि)।
साहित्यदर्पण 3. 42

......अन्यो हास्यकृच्च विदूषकः। दशरूपक 2. 6
विकृताङ्गवचोवेशैर्हास्यकारी विदूषकः। सुधाकर

कञ्चुकी—ये नित्यं सत्त्वसंपन्ना कामदोषविवर्जिताः।
ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः॥ मातृगुप्ताचार्य
अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः।
सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते।
जरावैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी॥ भरत
अन्तःपुरचरो राज्ञो विप्रो गुणगणान्वितः।
उक्तिप्रत्युक्तिकुशलः कञ्चुकीत्यभिधीयते॥ साहित्यदर्पण
वृद्धः कुलोद्गतः शक्तः पितृपैतामहः शुचिः।
राज्ञामन्तःपुराध्यक्षो विनीतश्च तथेष्यते॥ वराहमिहिर

APPENDIX—D

SANSKRIT STANZAS IN APPRECIATION OF KĀLIDĀSA

In this Appendix we collect in one place stanzas, which glorify Kālidāsa as a poet. Many of these stanzas are by unknown authors. We shall be obliged if anybody can point out to us the exact authorship of those that are designated as कस्यापि. Any similar stanzas, not included in the following list, would also be welcome.

(1) निर्गतासु न वा कस्य **कालिदासस्य** सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥ बाण–हर्षचरित Introductory stanzas 16

(2) साकूतमधुरकोकिलविलासिनीकण्ठकूजितप्राये ।
शिक्षासमयेऽपि मुदे रतलीला**कालिदासोक्ती** ॥ गोवर्धनाचार्य आर्यासप्तशती Introductory stanzas 36

(3) यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरो
भासो हासः **कविकुलगुरुः कालिदासो** विलासः ।
हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥ जयदेव प्रसन्नराघव i. 22

(4) भासो रामिलसोमिलौ वररुचिः श्रीसाहसाङ्कः कविः
मेण्ठो भारवि**कालिदास**तरलाः स्कन्धः सुबन्धुश्च यः ।
दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः
सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ॥ राजशेखर, शार्ङ्गधरपद्धति No. 188

(5) माघश्चोरो मयूरो मुररिपुरपरो भारविः सारविद्यः
श्रीहर्षः **कालिदासः** कविरथ भवभूत्याह्वयो भोजराजः ।
श्रीदण्डी डिण्डिमाख्यः श्रुतिमुकुटगुरुर्भल्लटो भट्टबाणः
ख्याताश्चान्ये सुबन्ध्वादय इह कृतिभिर्विश्वमाह्लादयन्ति ॥ विश्वगुणादर्शचम्पू st. 549

(6) एकोऽपि जीयते हन्त **कालिदासो** न केनचित् ।
शृङ्गारे ललितोद्गारे **कालिदासत्रयी** किमु ॥ राजशेखरस्य सूक्तिमुक्तावलि

(7) येनायोजि न वेश्म स्थिरमर्थविधौ विवेकिना जिनवेश्म ।
स जयतां रविकीर्तिः कविताश्रित**कालिदास**भारविकीर्तिः ॥ Aihole Inscription of Pulakeśin II, dated Śaka 556=A. D. 634—5

(8) श्रीकालिदासकविवर्यसरस्वनीयं
किं वर्णयाम्यतितरां रसवाहिनीति ।
यत कालिका भगवती शुचिभावयोगाद्
यस्यामहो मुहुरनुग्रहमादधाति ॥ विठोबा अण्णा सुश्लोकलाघव 417–418

It should be noted that the following words in this stanza are paronomastic: रसवाहिनी (i) flowing with sentiments; (ii) a river. कालिका (i) the goddess Kāli; (ii) a line of clouds. शुचिभाव (i) pure devotion; (ii) the presence of the month of शुचि or आषाढ.

(9) कालिदासगिरां सारं कालिदासः सरस्वती ।
चतुर्मुखोऽथवा साक्षाद् विदुर्नान्ये तु मादृशाः ॥ मल्लिनाथस्य

(10) अनघा गुणसंपूर्णा समुचितविच्छित्तिवृत्तिरीतिरसौ ।
प्रस्तुतरससंदोहा सरस्वती जयति कालिदासस्य ॥ अभिरामस्य

(11) धन्वन्तरिः क्षपणकोऽमरसिंहशङ्कु-
वेतालभट्टघटकर्परकालिदासाः ।
ख्यातो वराहमिहिरो नृपतेः सभायां
रत्नानि वै वररुचिर्नव विक्रमस्य ॥ कस्यापि

(12) वाल्मीकेरजनि प्रकाशितगुणा व्यासेन लीलावती
वैदर्भी कविता स्वयं वृतवती श्रीकालिदासं वरम् ।
यासूनामरसिंहमाघधनिकान् सेयं जरानीरसा
शून्यालंकरणा स्खलन्मृदुपदा कं वा जनं नाश्रिता ॥ कस्यापि

(13) उपमा कालिदासस्य भारवेरर्थगौरवम् ।
दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ॥ कस्यापि

(14) काव्येषु नाटकं रम्यं तत्रापि च शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥ कस्यापि

(15) कालिदासस्य सर्वस्वमभिज्ञानशकुन्तलम् ।
तत्रापि च चतुर्थोऽङ्को यत्र याति शकुन्तला ॥ कस्यापि

(16) पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव ॥ कस्यापि

(17) कालिदासकविता नवं वयो माहिषं दधि सशर्करं पयः ।
शारदेन्दुरबला च कोमला स्वर्गसौख्यमुपभुञ्जते नराः ॥ कस्यापि

(18) कवयः कालिदासाद्याः कवयो वयमप्यमी ।
पर्वते परमाणौ च पदार्थत्वं प्रतिष्ठितम् ॥ कस्यापि

(19) कविरमरः कविरचलः कविरभिनन्दश्च कालिदासश्च ।
अन्ये कवयः कपयश्चापलमात्रं परं दधति ॥ कस्यापि

(20) वयमपि कवयः कवयः कवयोऽपि च कालिदासाद्याः ।
दृषदो भवन्ति दृषदश्चिन्तामणयोऽपि हा दृषदः ॥ कस्यापि

(21) वैदर्भरीतिसन्दर्भे कालिदासः प्रगल्भते ॥ कस्यापि

APPENDIX—E

INDEX TO STANZAS IN THE PLAY

APPENDIX—F

IMPORTANT WORDS ANNOTATED

The figures after the words refer to pages of this edition.

APPENDIX—G

PĀṆINI'S SŪTRAS EXPLAINED IN THE NOTES

We give below a list of Pāṇini's sūtras and Kātyāyana's vārtikas that are quoted and explained in the Notes. They will serve to direct the student's attention to words of grammatical importance. The figures refer to pages of this edition.